THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Points worth Considering in The Fall of Rome — The American's Profound Admiration for Largeness — Kiralfy's Shrewd Perception of this and the Attractiveness of the Multiple Drama — The Atrocious Spectacles of Rome's Palmy Days Stripped of their Cruelty and Garnished with Ballet — Politics and Theatricals.

It is not expedient to submit such a show as that of Kiralfy's on Staten Island to analysis.

I mean that it is not expedient for the show.

Still there are some points about it that are worth considering.

The points are largeness, numbers, motion, color.

Firstly my dear brethren, Largeness.

I said last week this was a pagan show. I did not mean that it dealt with a pagan subject. I meant that it appealed to a pagan instinct. I am not sure now that the instinct is so much pagan as American.

There is nobody on earth has such a profound admiration for mere largeness as an American. I never could quite make out whether it is owing to his large country or his large destiny.

When you think how much he owes to the largeness of his country it is not strange that he should measure the worth of things by their size. I have seen him in front of the Capitol at Washington awestruck at the thousand feet of facade and quite oblivious of the proportion. When he went home he studied up on all the great buildings of the world and chuckled at the superficial area of his national building. I have listened to Professor Cromwell, who delights small boys with his erudition, get round after round of applause when he declared with a glow of American pride that Pike's Peak was considerably higher than Mount Blanc. An American can always figure the Mississippi out bigger than the Nile by adding in the Missouri. And it is the hardest thing in the world to get a clean-cut Yankee to admire the little British isle that rules more people than any other nation. He always adds, "Yes, but you could put her inside of Lake Superior."

He likes big things, and when he cannot get them big in girth he wants them big in numbers

Did you ever notice how popular De Wolf Hopper is?

Well, Kiralfy has a shrewd perception of this. Hence the dimensions of his show at Staten Island.

It covers more acres than any show ever given here.

It employs more people.

Now consider a moment. *Ex nihilo nihil fit.* "Bosh," says Kiralfy. Here are three ordinary dancing girls, slightly scrawny and freckled. I put them in front of you to do their conventional pacing. Do you see any genius in it? Not a bit. Let us make the number six, and add three more colors to their gowns. Don't you perceive the genius of it dawning? 'Not by a long shot!' do you say. Well, hold your impatient horses while I add a hundred girls. It begins to have human interest, doesn't it?

"Stop there till I make it a thousand. Now it begins to have a moving magnificence. Don't you see? Here's a wreath of white paper artemicias. There's nothing to it, move it any way you like, and it is an uninteresting bunch of paper. But keep on duplicating it till you get a thousand wreaths. Then when five hundred of them go up be sure that five hundred will go down. And, hurrah! every shallow immortal soul that scrubs and peddles and tinkers will see in it a deep inscrutable majesty."

All this reminds me of Coleridge's famous argument: Two blind men cannot lead a third blind man, but if you get blind men enough infinite blindness will take the place of sight.

Why one hundred girls should be more interesting than ten girls, when the hundred do not add one element that the ten did not have is one of the mysteries of life.

You will find the answer in the fact that a regiment is more interesting than a squad. It presupposes more organizing skill, more discipline, more magnitude, more momentum, more force, more uniforms, more moreness.

It is the multiple drama.

Spectacle is all built on it. The soul thrills with a deep awe to see fifty girls doing rhythmically what one can do better The divine sense in us that doesn't care a button for one split skirt flapping about will tremble with inexplicable tremors if you make it sixty four split skirts and preserve the rhythm.

Just so one wave of the ocean would be dreary. But multitudinous waves set all the maidens at Long Branch wondering what they are saying. They cannot get rid of the notion that a million waves must say something that any one of them couldn't say.

Philosophically, this is absurd. Dramatically, or pictorially, it is inspiration.

All spectacular shows have one element in common: They are processional. In this respect they are like St. Patrick's Day in the morning.

I suppose New York that went down to see Nero; or, the Fall of Rome, fondly imagined that Kiralfy beat the Cæsars at this business. That's like Prof. Cromwell again, who says that the Croton aqueduct would make two pyramids of Cheops. But it never occurs to him that the State House at Albany and the National Capitol thrown in would not make one little Parthenon.

Kiralfy cannot beat the Roman Emperors at this game, simply for the same reason that Illinois cannot produce a Timon, and the United States government cannot build a Chinese wall.

If Kiralfy could introduce the element of cruelty into his show—

Ah, then we might hope!

How the full, pure moon that looks down with its fat, shining face on this gorgeous spectacle of girls, must laugh to compare it with what it saw in Nero's time!

"Poor innocents of the Nineteenth Century," it must say, "how poverty-struck are your nerves of sensation!"

Why, those spectacles of the palmy days of Rome were so specifically atrocious, they were so hideously adapted to the refined sensualism of æsthetic cruelty, that the Nineteenth Century cannot even in imagination restore them Why, the gay women who promenaded on the Via Sacra in those days, and stopped to read the show bills pinned on the porticoes, turned up their dainty noses if the entertainment did not promise them the smell of burning human flesh.

They estimated life by the number of its few wildest pulsations!

'Stop a moment here, my unthinking reader, and reflect that there is in you, deep down, some strange inheritance of the demon that makes suffering fascinating You sicken and tremble but gaze enthralled at agony. Now, go back, and try and imagine a condition of society in which that demoniac impulse was a fashionable delight; when the jaded nerves of a debauched society could be thrilled by nothing but the spectacle of acute agony; when dainty women and lecherous men tolerated a tyrant because he ministered to their cruel lusts

If a man falls in the streets of New York, crushed and writhing, all the enginery of civilization is noiselessly put in motion to relieve him. Ambulances rush to his aid, hospitals open their doors, policemen guard him, mercy throws a protecting blanket over his misery so that it cannot be seen.

But when a man was tortured in the streets of Rome in Nero's time the crowd rushed famishingly to witness every throb. It begrudged him the peace of death, because it robbed them of a thrill.

If we are to restore the great spectacles of Rome, how are we to restore the conditions? The benignant Mr. Kiralfy isn't developed up to the Cæsarean height.

Neither are his audiences.

So the show is indulgently like a water color sketch of the eruption of Vesuvius.

A thousand superficial feet of ballet girl gives us magnitude and multitude.

Two thousand pink legs, moving simultaneously under the bland stars on this "mad, naked Summer night," inspires one with a sense of geometry; of anatomy stretching out like Coleridge's blind men, to infinity; of the descent of the Colorado locust; of a cosmic kaleidoscope.

Pretty soon the eye begins to ache. It is trying to do too much. A mile and a quarter of ballet girl strains the realizing sense. One ballet girl may be comforting. I believe there is a theory of that kind in the Union Club. But one thousand is exhaustive. The finite audience cannot grasp the infinite ballet-girl.

I say "grasp" in a metaphorical and visionary sense

In half an hour the confused human intellect begins to totter on its throne, so to speak. It sees ballet girls stretching out in an immeasurable line across Staten Island, flickering down the Narrows and dancing like a disturbed mirage out to sea.

The whole universe resolves itself into ballet girl.

Looked at critically it is a stupendous and animated panorama.

Permit me to say that while it was an immense picture—probably the biggest ever thrown up in our vicinity—it at the same time lacked dramatic incident. You cannot make a procession dramatic unless it is going to an Irish funeral or to charge a battery. There is no suspense in mere motion If there was a fly wheel would beat a flying battery. A thing can be pictorial without being thrilling. Witnes the Brooklyn Bridge or Mrs. Langtry. There is more action in the insects around an electric light than there is in the Mather trial. But Mr. J. M. Hill on the stand is more dramatic than a caravan on the move.

Ex nihilo nihil fit doesn't always fit.

Eleven hundred empty-headed strikers get momentum when they come together, if they don't get anything else. I've seen a full house inspire an actor when a full purse and a full stomach wouldn't do it.

I hope to Heaven you will not think I'm disparaging Kiralfy's stupendousness. There is a good deal to be said of his show. It is outdoors. That's one thing. It's on the seashore. That's another. You have to sail to it down the glorious old bay and smell the salt air, and when you get tired of ballet girl, you can roll your eyes up and there are the "hollow gulfs of stars" and the deep night empyrean, with the twinkling city in the distance and its necklace of Brooklyn Bridge lights, and Liberty Enlightening the World with a spark.

That will do you good.

Since I last wrote to you politics have set in to blow. To the amusement making world politics is chiefly interesting from the point of view of interference. The year of a great political campaign is always one of anxiety and hedging to the manager.

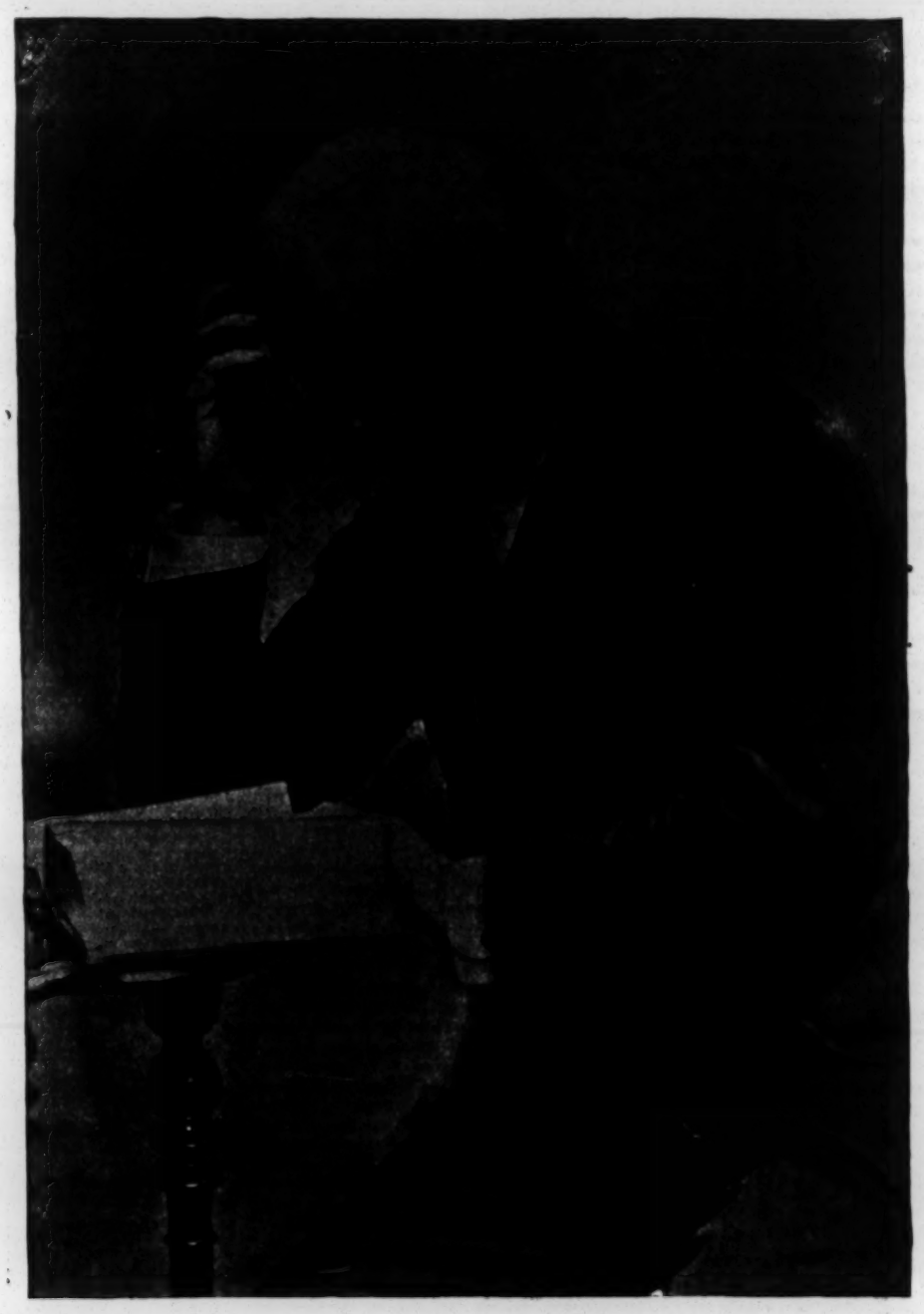
I am glad, therefore, to be able to offer some joy and comfort to the guild. I have interviewed several sagacious Republicans since the nomination was made, and they all assure me that there will be no excitement at all, the people will simply and quietly refus to vote for Grover Cleveland, now that Harrison is offered them.

In this opinion Democrats agree, with the single exception of changing the name of the nominee. So one or the other of these men will be unanimously elected The country will not worry about the matter, but only ignore one or the other.

My own private experience is somewhat different. I have known and respected Ben Harrison as an estimable Josh Whitcomb for years. Now, I hear that he is a perfidious and criminal wretch. My best friend who has seen me use a bandanna handkerchief for years, in fact ever since I took to snuff, now scowls and tells me to put up that infamous rag, and to long live the star-spangled banner!

I am really curious in this fight to see how the dramatic profession will range. The question of free trade or protection touches them somewhat, and it might be a good idea for Steele Mackaye or Dion Boucicault to lecture to the actors on this subject. Or perhaps T. Henry French can be induced to write a series of articles for THE MIRROR on Protection.

NYM CRINKLE.



DION BOUCICAULT.

Attired in a light—very light—Summer suit, and scintillating with diamonds, Herrmann, the magician, hurried up Broadway the other day. When a reporter accosted him he stopped just long enough to pull down his scarf so that the full glare of the noonday sun might strike his begemmed collar-button, and said in his agreeable accents: "Yes, I have leased the Broad Street Theatre in Philadelphia, and I shall call it Herrmann's Broad Street Theatre. I shall make a first-class combination house of it. The prices will range from $1 down, just the same as at the Grand Opera House here. I shall put in a fire proof curtain, and make improvements in the house during the Summer that will cost me fully $25,000. I expect to open the theatre before the Summer is over, and am now negotiating for the opening attraction. James T. Dickson has been engaged as manager of the house."

The managers of two of the principal theatres of Chicago will not allow flowers to be passed over the footlights to performers. All floral gifts are sent around to the stage doors. The idea should be generally adopted.

At the Theatres.

WINDSOR THEATRE —DOLLARS AND HEARTS.

Obadiah Ferris	George Woodward
George Clarke	J. J Farrell
Dean Decharme	Albert Bruening
Columbus Pilgreen	Walter Perkins
Leonidas Gringle	Edward Warren
John Ferris	Frederick Jerome
Lucy Ferris	Lilian Brown
Mollie Miller	Lily Ramsden
Mrs. Ferris	Elizabeth Andrews

Dollars and Hearts, a three-act farce-comedy, by H. A. Du Souchet, was produced on Monday night at the Windsor before a good-sized audience. At the conclusion the author was called upon for a speech, which he complied with in a manner that showed him to be, as the phrase runs, "unaccustomed" to public speaking. The piece is superior in its plot construction, distribution of brisk dialogue and individualization of character to the majority of those silly modern laughter-provokers of the Hoytian school, and it has less of sheer horse play than ordinary.

The scenes are laid at the farm of Obadiah Ferris, who takes Summer boarders, and who traded for a lottery ticket which afterward wins $15 000. Mrs Ferris wrote a medical recipe on the back of it, and gave it to one of the boarders, the Reverend Leonidas Gringle, a circuit preacher, who is discovered later on to be "Gospel Jim," an ex convict. Columbus Pilgreen, a farm hand, and one of the Summer boarders, who entertain suspicions of the preacher, manage to get the lottery ticket out of his pocket book and substitute a piece of paper. The farmer has a niece, Lucy, daughter of his brother John. The girl is in love with George Clarke, one of the boarders, and is anxious that he should fall in love with her for her own sake, and not for her money She, therefore, arranges with Molly Miller, who has been hired by the farmer as a servant to change places, Mollie to be the niece and Lucy the cook The two Summer boarders fall in love with Lucy and Pilgreen; the hired man falls in love with Mollie. George Clarke declares his love to Lucy, and asks her to take care of the lottery ticket. He goes away to fetch it. On his return he gives it to Mollie by mistake in the twilight. Lucy's father turns up, and is mystified at finding his daughter the cook. Mollie asks the new comer to take charge of the paper, and he rushes off with it to catch a train in consequence of a jealous quarrel between the Summer boarder, the lover, and the father, who have all been decorated with flour through Lucy kissing them. The farmer thinking the parson has the lottery ticket, trades it, or rather the worthless paper, back for his best horse, "just as he is." The horse has d'ed in the night, and the parson comes back to say the paper was about as dead as the horse Lucy's father collects the lottery money and brings it to the farmer. The parson has to fly from the arrival of the sheriff, the boarder marries Lucy, the farm boy weds Mollie, the farmer and his wife spill all the money in a struggle for its possession, and the curtain falls on the scramble.

The piece is full of ludicrous situations of a genuine farcical sort, and while it naturally must depend upon brisk acting, and although it will bear a good deal of trimming, it is decidedly diverting and will enjoy probably a box office success.

The cast was capital. Edward Warren as Gospel Jim kept the audience mightily diverted with his portrayal of the canting humbug. Walter Perkins' impersonation of the young country bumpkin was admirable both in acting and make up. A grotesque hornpipe in a bucolic wedding costume was especially funny. George Woodward made an admirable "hayseed," and was very amusing in a drunken scene. The soubrette parts of Lucy and Mollie, with their inevitable songs and dances, were acted respectively by Lily Ramsden and Lilian Brown in the most vivacious way. Elizabeth Andrews made an effective character sketch of the old farmer's wife. Albert Bruening gave a foreign tinge to the part of Decharme. Frederick Jerome was entirely acceptable in the role of John Ferris, and J. J. Farrell acted George Clark fairly.

* * *

Mr. Smith's company in Uncle Tom's Cabin was seen on Monday night at the Grand Opera House by a good sized audience. Miss Burt repeated her success as Topsy, giving the part with a breadth of humor and a quaint fidelity to the negro characteristics which delighted the spectators. William Davidge and several other people in the cast also received marks of approval. The plantation singers were a feature of the performance. This week will bring the supplementary season at this house to a close.

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Nadjy's fiftieth will be celebrated in sumptuous style at the Casino on Saturday night There will be souvenirs, some new costumes, and other special features. During the hot nights of the past week the roof garden has been found equal to the needs of perspiring humanity. If there is a nocturnal breeze anywhere on or above Manhattan Island it generally fills an engagement up there after the opera.

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The Lady or the Tiger will finish its career at Wallack's on Saturday night. The McCaull company will then enjoy a short rest, and on July 16 the theatre will be opened again with a revival of Prince Methusalem, one of the most gratefully remembered of comic operas.

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Mr. Mansfield finishes his engagement at the Madison Square this week. On Monday next Effie Ellsler is to appear in Clinton Stuart's adaptation of Antoinette Rigaud, entitled The Keepsake.

* * *

The Queen's Mate at the Broadway has lost Lillian Russell, but Hattie Delaro fills her place in the cast to the entire satisfaction of the audiences. The spectacular march continues to create a sensation and Mlle D'Arville, Mr. Ryley, Mr. Paulton and Mr. Darrell do all in their power to make the performance delightful.

In the Courts.

A QUESTION OF LANGUAGE.

A dispute has just been brought into the courts as to whether the performances at the Thalia Theatre shall be confined to German or English exclusively. William Kramer, the owner of the theatre, is in litigation with Gustave Amberg, who has a lease of the house for five years. Manager Amberg has executed a lease of the theatre to Henry R Jacobs, and by its terms the latter has the privilege of giving English performances exclusively. This is what Kramer objects to. He avers that by the terms of the lease which he executed with Amberg, the latter was to have the privilege of giving German performances only in the theatre. He declares that Manager Amberg has not the right to sub lease the theatre for the giving of any performances of a different nature than provided in the lease. Kramer, through his counsel, ex Judge Dittenhoefer, has brought suit in the Supreme Court against Amberg and Jacobs, and has obtained a temporary injunction restraining he defendants from occupying, using, or in any way interfering with the theatre and the scenery, or rom occupying it to give any performance in any language other than the German language The injunction prevents Amberg from executing any lease of the premises or scenery to Jacobs, and requires them both to show cause why the injunction should not be continued during the pendency of the action. It is expected that argument on the motion will be heard to day (Thursday)

MME DE GILLERT WINS HER SUIT.

Theodora de Gillert, the premiere danseuse, secured another verdict in her favor last week in the City Court against Managers Poole and Gilmore. This legal warfare has been going on for several years. The contract with Madame de Gillert was made May 5. 1884, by which she was to star in the ballet of The Seven Ravens at a salary of $125 while performances were given in this city, and $150 a week outside of the city. Her engagement began on August 18. 1884, and terminated in January of the following year.

The claim for salary was based upon the ground that Mme de Gillert had not been paid from December 8, 1884, to January 17 1885 When the case was tried some months ago a verdict was given in favor of the dancer, but an appeal was taken, and upon a technicality the verdict was set aside and a new trial ordered.

The managers defended the suit by alleging that for the period during which she claimed salary they had not employed her at all She was then on the road, and, as they claimed, under the management of Charles A. Mendum The second trial of the case just ended before Judge Ehrlich and a jury resulted in a verdict of $766 against the managers.

A Stupendous Spectacle

Probably the most stupendous and entertaining spectacle ever given in modern times is now in progress at St George, Staten Island, under the direction of that master of the ballet, Imre Kiralfy It is called The Fall of Rome, though there is little in the performance to give an idea of how that ancient capital was devastated by war and fire. There was no falling of domes, burning of temples, tumbling of pedestals, or even a trace of war. A rubescent shimmering of lights at either end of the immense stage, behind the scenery near the close of the performance, was the means employed to represent the destruction of the city, and when the show was over and the characters had disappeared, Rome stood intact in all its majesty.

But then the audience didn't care whether Rome fell or not. It was there to see the gorgeous pageants, the 2,000 people in glittering armor, the leviathan ballet, the chariot racing, the Roman wrestling and the thousand and one concomitant stage attractions. There was no disappointment in these. On the contrary, it was a scene of dazzling splendor, the like of which was never before witnessed in mimicry.

Imagine a stage a third of a mile in width, another stage lower by several feet, and nearly three acres in area, with a circle on the ground outside of it for chariot racing, and in the centre of all an excavation for the immense orchestra, almost hidden from view, and one has but a faint idea of the magnitude of the undertaking That Imre Kiralfy's methodical and mathematical mind must have been severely taxed in planning and mastering the infinite details of the entertainment, is certainly beyond question; and that he did it to absolute perfection no one who has seen the performance can for a moment doubt.

It was ten o'clock on Monday evening before the performance began, but when it did the immense throng was amply compensated for the tax upon its patience. The numerous limelights lit up the vast stages to perfection, and they were assisted by the full round moon, as it gradually ascended over the temples and threw its rays upon the scene.

The performance was a sort of *olla podrida*, with a semblance of antiquity about it, in the way of Roman costumes, trappings, etc. There was the triumphal march of ancient warriors on horseback and on foot, followed by the sweethearts, wives and children; the exultant native dances and games; the wrestling and posturing of the athletes; the chariot racing; the songs and choruses of the peasantry; the playing of the uniformed bands; the disporting of the elephants, etc. To enumerate the multiplicity of attractions on the immense stages at the same time would consume much time and space. The performance must be seen to be properly appreciated; and doubtless it will be by every man, woman and child that may happen in and about New York during the Summer.

Miss Hall's New Contract.

Although it was stated in several papers last week that Manager Aronson had engaged Pauline Hall to resume her position as prima donna at the Casino next season, the arrangement will not be actually concluded until eleven o'clock to-day, when the contracts are to be signed at Mr Aronson's office.

The reason why the engagement was not formally effected last week lay in the phraseology of the contracts which Mr. Aronson submitted for Miss Hall's signature. There were two points to which she made objection. One of these was that the document did not provide what class of parts she might be called upon to play. She could have been cast for utility business. The other was a clause compelling her to sing under Mr. Aronson's management anywhere in the United States.

Miss Hall declined to put her name to this agreement, and her ideas were embodied in a new contract, drawn up by her attorneys. It is this paper that will be signed to day.

The differences between the prima donna and the management have all been amicably adjusted They grew out of the engagement of Sadie Martinot, and certain publications by the press connected with that erratic woman's recent brief association at the Casino. Pending the settlement of the new engagement, which begins on Sept 17 and concludes on May 1 next, Miss Hall received several offers including one from Manager J C. Duff. She will reappear at the Casino in The Oolah, creating the role of Darinovra.

The Mather Hill Litigation.

Members of the profession have taken a deep interest in the suit of Margaret Mather to secure the annulment of her second contract with Manager J. M. Hill and an accounting, which has been on trial this week in the Supreme Court Special Term before Judge Ingraham. Throughout the trial the court-room has been crowded. Miss Mather has been the centre of attraction. Her husband, Emil Haberkorn, and her sister-in-law, Mrs Emma A Hinckley, have been with her during the entire trial. A. C. Gilmore, her new manager, who hopes she will be successful in her suit, was watchful of all the proceedings, and young Salvini, Ida Cavendish, and others, have also been in attendance. Ex-Judge A. J. Dittenhoefer, Gen. Horatio C. King and Lawyer Clement protected Miss Mather's rights, while ex-Senator George H. Forster acted in the same capacity for the manager. Miss Mather and Mr. Hill both listened carefully to everything that occurred, and instructed their counsel as to many facts that arose. The actress was subjected to a very lengthy and wearisome examination. She was for hours questioned and cross questioned She played her part well, and told her story in a simple, yet refined and ladylike manner, that won for her the admiration of the spectators.

Miss Mather, in her testimony, detailed minutely her acquaintance with Manager Hill, and the entering into of the first contract for her to star under his management, for which she was exceedingly thankful, being in poor circumstances at the time. At the end of the first season she was told that her profits had amounted to a thousand dollars, and the first purchase she made with it was a present for her manager, in the shape of a diamond collar-button and cuff-buttons for $100. He had the funds and paid the bill, but she never saw the balance of the profits for that season. At the expiration of the first year Mr. Hill told the actress that there were $18 000 to her credit, and as she had entire confidence in him she never troubled herself about it, and never even looked at the books. Soon after he had promised to invest the money in real estate, he told her that he had put $10 000 of it in the stock of the Columbia Theatre at Chicago, which he considered a good investment. She inquired about the stock several times, until, at last, her manager said to her, "You've lost it all," and that himself and others had been equally unfortunate. The claim of the actress is that Mr. Hill knew that the investment was not a profitable one. Subsequent to this, when Miss Mather attempted to see the accounts of the business, Mr. Hill became somewhat provoked, and she got but little encouragement from him in this respect until her husband appeared upon the scene and took an active part in the business, when she received weekly statements. It was during the season of 1886 7 that she played a long engagement at San Francisco, and when that season ended her profits, Mr. Hill said, were $17 000. As she went to Europe that year she wanted some money, and he gave her $4,000 at the Westminster Hotel and $300 the following morning just as she was about to sail. After the steamer sailed she counted the money, and found among the bills an unindorsed check. Speaking of the second contract signed in February, 1887, the actress stated that she did not read it, but permitted Mr. Hill to do so, and then she signed it. In reading the contract when Mr. Hill reached this passage, "In fact both parties being entirely satisfied with the past agreement and outcome thereof," he stopped, and looking at her, said, "Isn't that nice?"

The actress was subjected to a very severe cross-examination, but she stood the ordeal well. Its object was to show that her share of the profits had been exhausted in personal expenses. She admitted that all her bills for carriage hire, hotel expenses, flowers and dresses had been paid by the manager although she had never requested him to. When she made purchases the storekeepers knew her so well that they sent the bills to the theatre at which she was playing and they were paid by Mr. Hill. Whenever she wanted money she was required to ask Mr. Hill for it, and sometimes she would only receive $3 or $4. Aside from the $4,500 cash which he paid her the highest sum she ever received from him was $100.

When her husband was made treasurer he took charge of the profits and a division was made weekly. She was asked if she had any more money under this arrangement than she did previously, and she replied that her husband had it. Miss Mather wanted to have Mrs. Sol Smith discharged from the company at Kansas City, because she had insulted her, but Manager Hill refused. The actress stated that Mrs. Smith had said "Pooh!" to her. She also complained because she had raised her skirt too high in the "Honeymoon" dance.

While in Philadelphia in March, 1887, she received several offers from managers, including one from W. R. Hayden, of the Lyceum Theatre, of this city. While she was in her dressing-room Mr. Hill said he would send a reply, and wrote to Hayden on a telegraphic blank: "You are mistaken; my pleasant and profitable contract with Mr. Hill does not expire until 1893." The actress declared that she was called to the stage at this time, and her manager requested her to sign her name in one corner, and he would finish the dispatch. She did so, and later learned that this had been added to the telegram, without her consent or authority: "He made me what I am, and when I cannot act under his management I will not act at all." The only explanation with reference to this from Mr. Hill was that the newspapers in which she had seen it published had misquoted the dispatch. Miss Mather very courteously admitted that she was indebted to Mr Hill for her success as a star, but, nevertheless, asserted that, owing to their differences, if the case was decided against her, she would be compelled to retire from the stage rather than act again under his management. Emil Haberkorn, the husband of the actress, Mrs. Emma A. Hinckley, his sister, and Gen. Horatio C. King corroborated her statement in many particulars.

Charles H. W Silbey, the expert accountant who examined the books of the company, testified that they showed that for the season of 1882-3 the net receipts were $95 332 36; expenses, $67,684 66; leaving a balance of $27,647.70. Against this there was charged $2 068 58 for preliminary expenses, leaving the net profit of $24,679 12, of which the manager received 75 per cent., and Miss Mather 25 per cent., or $6 169 78. The profits for the year 1883-4 were $38 615 52, fifty per cent. going to each, thus making Miss Mather's share $19,307 76 For the season of 1884 5, from September to June, the profits amounted to $19 418 33, the share of the actress being $14 719 16 It was during the season of 1885 6 that the long engagement was had at the Union Square Theatre. During that year the receipts amounted to $80,642.46; the expenses were $104,440.98, thus showing a loss of $46 311 47 The expenses of the production of Romeo and Juliet amounted to $20 512 95 Miss Mather then went on the road, and took in $39 737.86 Her expenses were $20 752 84, thus leaving a profit in her in her favor of $ 8 987 02. Crediting this to the loss sustained at the Union Square Theatre engagement reduced that to $27,344 45 one half of which—$13,672.22—was charged to Miss Mather. For the following year the receipts ran up to $ 01 601.26; the expenses were $69 077 43, and the balance, $32,613 83 The accountant found also charged to the actress $2,760 for her wardrobe, and $4 136 78 for her personal expenses. Assuming the books to be true, he said there was to her credit $5,234 20, upon which she had been paid $4,791.19, leaving $443 01 still due her Included in the charges on the books was an item of $1,500 for making designs for costumes for Romeo and Juliet, paid to Alfred Thompson There was also charged to this production a drop-curtain. The testimony of Manager J. H. McVicker of Chicago, taken on commission, was read to the effect that the Columbia Theatre property had decreased in value. As soon as Miss Mather's lawyers had rested their case, Manager Hill's counsel argued a motion to dismiss it, upon the ground that no cause of action had been proven; that the actress had not established her charge of fraud and mismanagement, and that as he had faithfully performed the conditions of the contract, her suit could not be sustained. Judge Ingraham denied the motion upon the theory that the answer of the manager practically admitted the partnership, and therefore compelled him to go on with his defence.

Harry C. Schwab, of the Bijou Theatre, Pittsburg, Penn., where Miss Mather played an engagement testified that the advance work done was exceedingly good in fact better than the average. Fannie Leah, who had been maid for the actress at the time that the telegram above referred to had been sent from Philadelphia to Manager Hayden, of the Lyceum, state that she heard the telegram read by Mr. Hill in the presence of Miss Mather, and that it contained the words which the latter has since complained of. Charles H McConnell, of Chicago, who is well known in the theatrical business, who had been expected to be called for the actress was examined as a witness by Manager Hill's counsel. He owned the Columbia Theatre property in which Manager Hill invested $30,000 for himself and $10,000 for Miss Mather, and testified that he had always made money in it. He had spent about $160 000 on the property within a year, including changes and improvements costing about $40 000, an art gallery of paintings $61.000, scenery, furniture, carpets, etc., $15.000 and $26,000 on electric light plants. He sold the property to the Columbia Theatre company, whose capital was $800 000. He received $78 000 in cash and the balance in stock of the company. Mr. McConnell related several instances when Miss Mather had inquired about her investment in the property. The first occasion he told her it was doing an enormous business, but the next time she inquired he told her that it was only doing fairly well. He heard the actress and her manager talking about the investment in July, 1885 when Mr. Hill told her that he had not yet charged her with it and if she did not want it he would take it off her hands, but her reply was that she was perfectly satisfied with her investment

Manager Hill, in his own defence, made a very good witness. He narrated from the time of his first introduction to Miss Mather in 1881 everything of importance concerning their business relations. He said at the outset that he had no desire to make any comments regarding Miss Mather's conduct, but only wished the facts to be made public. When he first heard her recite portions of "Romeo and Juliet" and "Leah, the Forsaken," he was very favorably impressed with her, and a few days later made the first contract with her. The accounts as shown by his books, he said, were correct, but he also showed that the receipts of the company decreased year after year at the different cities at which they appeared—Chicago, Buffalo, Rochester, Boston, Cincinnati and Pittsburg—to such an extent that he found it absolutely necessary for her to gain a reputation in this city at any cost, and he told her so.

He feared that the engagement here would be a losing one, but nevertheless he told her the public should not know it, and they must face it at all events. Her reputation was to be made by her appearance before New York audiences. He wanted to produce Romeo and Juliet as it had never been produced before. Nearly one hundred people were engaged for the production, and each member had to have a costume historically correct. Nearly every individual in the play was measured for the garment he wore, and some of them had several costumes. He engaged Alfred Thompson, who made the drawing for the characters, and whom he paid $3,500, which he considered was fair compensation. Mr. Hill said that the work was very artistic, and only an artist could do it. They played to very bad business here, however, but he kept the house looking well by distributing tickets freely. The manager declared that he had showed the actress the balanced book regularly every week, with the exception of the first three weeks of the engagement. With regard to the Columbia Theatre stock, he said that as soon as he learned that the business was poor, he told Miss Mather that if she wanted to get rid of her stock she had only to sign her name on the back of the certificates and he would take them off her hands, but she refused saying that she was perfectly satisfied with the investment. He also related how he had furnished a house in Buffalo for Miss Mather's mother at an expense of $540, for which the actress shed tears of gratitude."

Manager Hill was subjected to a minute and exhaustive cross examination by ex Judge Dittenhoefer.

The manager stated that he never got angry and never lost his temper while talking with the actress over their business relations. She always had absolute confidence in him, and their relations were most pleasant up to the time of her marriage. He did not hear of the marriage until two weeks after it had occurred. When asked if he was not surprised when he heard of the marriage Mr. Hill replied: "Well, somewhat"

He declared that he never spoke to Miss Mather in a general way as a "partner," but admitted that when business was good he might have gone on the stage and said "Pretty good house, partner!" or something to that effect. He said that he paid every debt she ever contracted, including a sealskin sacque and another cloak before she ever appeared on the stage. The accounts of the Margaret Mather company and his other attractions were always kept together.

Speaking of the Columbia Theatre investment Mr. Hill positively swore that when he put his money in it and also that of Miss Mather he considered in good faith that the investment would prove a success. When asked about what he had made by the Mather company he asserted that after all his expenses were paid he did not think he would have very much left for himself. He explained the telegram that had been sent to Manager Hayden from Philadelphia, in which Miss Mather is alleged to have said that if she did not act under his (Hill's) management she would not act at all, by declaring that she was perfectly aware of its contents, and the only reason that he retained the original copy was to keep it as a souvenir. The cross examination was still proceeding when the forms of THE MIRROR were closed. It is likely the case will reach its conclusion to-day (Thursday).

Professional Doings.

—Harry Vance, Thomas W. Keene's stage-manager, will spend the Summer in Cincinnati.

—Helen Corlette, late of the Dark Secret company, is in the city, and at liberty for next season.

—A leading tenor and prima donna are wanted for the Summer opera company at Memphis, Tenn.

—The Florences will be the opening attraction at the Eleventh Avenue Opera House, Altoona, on Oct. 1.

—Mrs. E. L. Fernandez and Bijou Fernandez will spend the Summer at Mount Kisco, N. Y.

—Charles Colby, the aeronaut, broke his leg on the 21st inst., in making the drop from a balloon at Marlboro, Mass.

—Virginia Marlowe, who has for the past two seasons been playing Nora in Kerry Gow, is ready to receive offers for the coming season.

—Frank M. Norcross, Jr., May Brookyn and Hardy Vernon have been re-engaged by A. M. Palmer for the Jim the Penman company.

—Branch O'Brien, agent for Gustave Frohman, has given Floy Crowell the exclusive right to produce May Blossom in the New England States the coming season.

—Grace Heslep and Charles King are heading a company of pirates producing May Blossom in the West. Branch O'Brien, agent of the owners, has full particulars, and will proceed against the pirates.

—Frank M. Wills, of The Two Old Cronies company, Harry Brown, of mascot fame, Harry Sellers and Chas. Stedman are luxuriating in the waters of Massachusetts Bay, on a yacht recently purchased by Mr. Wills. The party is practically Summering on the water.

—The scenery of The Henrietta, at the conclusion of the engagement at Chicago, was shipped to Milwaukee, where it is stored in the Grand Opera House, Robson and Crane opening their next season at that house on Sept. 9.

—A. Q Scammon, manager of The Two Johns company, while in advance week before last, ran a special train for himself between the towns of Huron and Wolsey, in Dakota, in order to make connections. This is the first instance of the kind on record.

—Owing to the continued hot weather Managers Frank Sanger and J. C Duff have mutually determined to end the run of the Queen's Mate at the Broadway Theatre on Saturday night, and to keep the house closed until August 13.

—Hettie Bernard Chase, who starred last season in the comedy of Rags, the Wild Cat, will open on August 20, at the Bush street Theatre, San Francisco She would like to find a responsible manager, with capital, to take the entire management.

—Manager John Kastendike, of the new Mountain City Theatre, Altoona, Pa., contradicts the statement that the house will be devoted to popular prices. His time is rapidly filling, and he has many of the best attractions booked.

—Scott and Mills, the comedians, and Jessie Bonstelle, the petite comedienne, have formed an alliance, and will produce Chip o' the Old Block next season in conjunction E. D. Stair is the sole manager, with Summer headquarters at 1147 Broadway.

—Theodore Myers and Den. J. Shelley, treasurers of the Windsor Theatre, have been tendered a benefit by Manager Martha, to take place next Monday evening. The programme will be an attractive one, and will include the names of a number of celebrities at present in and near the city.

—C. R. Gardner's production of Uncle Tom's Cabin will be of special beauty in the matter of the scenery, which has been undertaken on an elaborate scale by Henry E Hoyt. It includes a panorama of the Mississippi with a realistic river steamboat. A portion of the work has been done by Charles Witham of New York, and the apotheosis scene is being painted by Sydney Chidley.

—A dispatch from Burlington, Ia., states that Bartholomew's Equine Paradox opened there on Monday night to an immense audience. The seats were all taken by noon, and the sale for the whole week as large. The Paradox has been enlarged to twenty-four horses. Many new features were seen in the programme. The audience was enthusiastic. The receipts were over $300. The tour, which opened in Burlington, will last two years.

—A speculative individual named McLoy, who undertook to give a Summer season of comic opera in the provinces with the Sanger Opera company, shipped from Allentown, Pa., last week, leaving salaries and other bills unpaid and the company in distressed circumstances, with not money enough to get out of town The members at last accounts were pawning their jewelry, etc., in order to pay their hotel bills.

—An unpublished comic opera by Wagner is to be produced to morrow (Friday) at the Munich Opera House, and it is looked for with interest in the musical world as being an early work of the master, in a style quite different from the works distinctive of his later theories. Both score and libretto were written by him in 1833, when he was chorus master of the Wiersburg Theatre. The title of the piece is The Fairies. It was to have been produced in 1834 at Leipsig but was laid aside until after Wagner's death, when Madame Cosima disposed of the score.

—Court Councilor Ludwig Chronegt, manager of the famous Saxe-Meininger Theatre company, arrived in this city on the steamer *France* from Germany on Friday last, and he has been busy ever since in taking observations regarding arrangements for the coming engagement of the organization here The company will consist of eighty-two people and the largest stages will be the only ones spacious enough for the scenery carried. As yet no arrangements have been made. The repertoire of the company will include Julius Cæsar, The Merchant of Venice, Twelfth Night, The Maid of Orleans, The Robbers, Mary Stuart, William Tell and Wallenstein.

—Lillie Lull Lombard died in Boston on Friday last. She was the wife of Manager Thomas C. Lombard, of this city, and fifteen years ago was quite well known in literary circles here, contributing to *Harper's* and the *Evening Telegram*, while her New York letters to a dozen or more prominent out-of town newspapers over her signatures of "Lillie Lull" and "L. L. L." were remarkably bright and well written. She was the only woman on the pay roll of the United States Centennial Commission at Philadelphia, being engaged there as an assistant to her husband because of her peculiar fitness for the work of editing the catalogue, the reports of judges on awards, etc. She abandoned literary pursuits at the close of the exhibition, and for the past five years has resided in Boston, a confirmed invalid, unable to accompany Mr. Lombard on the almost constant travel necessitated by his profession. Her loss will be severely felt by all who were so fortunate as to be ranked among her friends.

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50 Cents. ADMISSION 50 Cents.
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The Sparkling Comic Opera in three acts, entitled
NADJY.
Great Cast. Chorus of 65. Orchestra of 26.
MAGNIFICENT NEW COSTUMES, SCENERY, &c.
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EVERY EVENING AT 8:30 O'CLOCK.
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Colossal Historical Spectacle,
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Or, THE FALL OF ROME.
THE GRANDEST PRODUCTION OF THE AGE.
HOW TO GET THERE.
Boats leave Battery every 10 minutes. Fare only 10 cents Amusement grounds directly opposite the ferry landing. Admission, 50c; Grand Stand 25c extra. Tickets for sale at principal R R stations, Brentano's, on Union Square; at all Elevated R. R. stations, and at all principal hotels

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Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
UNCLE TOM'S CABIN
UNCLE TOM'S CABIN.

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Mr. A. M. Palmer - - - Sole Manager
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A PARISIAN ROMANCE.
Theatre cooled with iced air.
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HANDSOMEST AND SAFEST THEATRE IN THE WORLD.
J. Duff Opera Company in the Spectacular Comic Opera
THE QUEEN'S MATE.
Curtain rises at 8 o'clock and falls at 11:40.

The Giddy Gusher.

I presume I have been missed lately. Where do you suppose I have been? Not with Sidney Armstrong at Asbury Park; not with Jack Ryley and his wife at New Rochelle; not with Carrie Turner in Sherburne, New York; not with my dear Rogers girls at Atlantic City; not with Jack and Jill Huntley at Mamaroneck. All these are delightful spots when I am due and shall be found later on. But I struck the Wild West early last week and went on the war-path with Pawnees, Apaches and Sioux.

* * *

There has always been a streak in my system I couldn't account for. It's Injun. Not that I hanker for beads or blankets or yellow ochre. But I like tents, and woods, and big men, to jump round and yell with. So I broke up my language into short chunks, clubbed my ulster and became a Wild Westeria.

* * *

I heard a lady say at the graduating exercises of a medical college lately: "Well, they may turn out very good doctors, but they are the silliest lot of little men to look at I ever saw."

It was only a short time before I had witnessed the evolutions of a class in a law school in Washington and the same idea struck me, that those fellows might be legal giants in time, but there was no hope for their bodies.

The big fellows I found at Erastina will never be heard of as lawyers or doctors in the land, but what a comforting spectacle they are to a woman who loves to behold manly men!

* * *

It doesn't take very long to make a Wild Wester of a New York man if he can furnish plenty of material. That white-haired patriarch, Charles Gaylor, built a nice big son who became a short-haired actor and was well liked in the profession, but possessing a long-range voice, equal to stunning an auditor on the horizon, Frank Gaylor joined the Wild West five years ago, and as Frank Richmond he has orated mid-field ever since. His Sampsonian locks gambol about his shoulders, his fair skin has taken on the regulation shade of tan, there's a free breezy expression on his erstwhile metropolitan countenance, so to-day he's as Wild a Wester as Cody, or Burke, or Taylor. He's a well-executed copy of the original painting.

* * *

They were a rare group on the grass before the tents at Erastina that afternoon—Buffalo Bill, John Burke, Nate Salsbury and Frank Richmond.

Salsbury is as big a man inside as this part of the country has yet produced. He's the only one of the Wild West organization who seems to have got an English touch by their late sojourn in Great Britain and association with Victoria and the royal family.

Nate has got some Bond street clothes and short hair. The rest wear low-necked shirts, flowing tresses, wide-brimmed hats and the atmosphere of the Far-West all over 'em.

* * *

A good many years ago I was in a box at Niblo's with that loveliest of all women Adelaide Neilson, when she turned from a long, intense survey of a central point and said: "Do tell me, if you can, who that man is?"

I looked and saw for the first time Buffalo Bill. But I didn't know at the time who he was. Dear genial Harry Palmer came in presently, and to him we put the question:

"There's a born king in the house," said Neilson, "tell us his name."

"That's the man with a low-necked shirt and long hair in the orchestra, some notability, to be sure," said I, as I indicated the direction.

"Why, that's Buffalo Bill," returned Palmer, and he told us a lot about him. "Lasso him at the gate, corral him in the office till we can meet him at shorter range," was the verdict. Palmer promised, but Col. Cody went out after an act, and did not return, so one lovely woman escaped. Since then I have every Summer ministered to some smitten damsel who has fallen victim to the charms of Buffalo Bill.

* * *

I looked at him the other day and had to acknowledge there was more provocation about him than any man I could remember. Among the scions of royalty who gathered around this stalwart son of the plains, he must have looked just what he is, an uncrowned king.

Col. Cody is a splendid specimen of an American man. Modesty and majesty meet in him; for an individual who has been so lionized he is charming in his utter lack of affectation.

And that is the great attribute of the Wild West. The performers in circuses have one wild with their self-consciousness—their confounded airs and graces.

There's that California girl, Lillian Smith, the shooter. After her dexterity one most admires the natural, easy, unaffected manner of the pretty girl.

They all go in to do their level best as riders and shooters in the Wild West show, but they do it without the frills and poses, airs and graces that accompany the performance of such feats in other places.

* * *

Col. Cody claims for his exhibition that it is full of instruction, and, he might add, of instructors. I came upon an old, white-chokered fellow with three misses under his guidance, and the address he was delivering in front of a party of braves was simply delightful in its authentic facts and poetical treatment.

"Here you may observe," said he, "the economy of nature. As fish permeate the waters of the Mammoth Cave, Kentucky, born without eyes, as in their dark home there is no need of them, so here you perceive the Indians have no beards. Theirs is a life without barber-shops, unknown to razors, because there are no barbers among the Indians. God has kindly prevented the growth of hair upon their faces."

Most of the class took this in with complacent inattention, but one girl with an inquiring mind asked if it "wouldn't have been easier for God to make two or three barbers than to stop so many whiskers from sprouting?"

The ancient lecturer said: "We will now pass, etc., etc." Pretty soon the same girl called attention to a young man in a beautiful fitting pair of yellow ochre and Paris green pants.

"How lovely they fit," said she. The lecturer put on his glasses, grabbed the girl and started the party for the ground floor of popcorn department.

That young gentleman afterward made a great hit with me as a bare-back rider. For the days that are upon us it seems to me fairly foolish to wear stockings when a bucket of China gloss black paint would fix us up so comfortably in fast colors for the hot season.

* * *

I used to think when Nate Salsbury was a successful actor, in such good company as jolly Nelly McHenry and John Webster, that he was a favorite of fortune. But now—why he got a letter the afternoon I was down at Erastina from one of his ranches detailing the arrival and branding of 17,000 head of cattle. The letter went on to say, "that Stevens' bill was for fifty-one hundred and had been paid." Think of an actor with a receipted bill for $5,100 in his inside pocket. That he had sent thirty of the ranchmen to No. 10, and as they wanted more help at the Bend he thought he'd hire all the hands from Brooks, who was breaking up, to return to England. Said Brooks had twenty brood mares and 1,200 head of cattle. They were to be had cheap, and Salsbury wired right from the grounds to buy 'em.

* * *

Nate Salsbury is to-day one of the richest men connected with amusements in the world, but like all the rest of the Wild West, money, success, adulation, celebrity, don't seem to make any difference. He's the same genial, unaffected fellow that used to recite "I was with Grant" and "The Tramp," those years ago, and count his dollars when now he counts his thousands.

John Burke is another of the big fellows at Erastina. Although a Western man he is a type of the Southern gentleman "befo' de war" in appearance. I read a book once in which the hero had a dreadful sabre cut across his entire face, that split up his nose and divided his mouth and made a most interesting creature of him. Major Burke's good looks have not suffered by the awful cut he once got, but only for the interposition of Providence and his spinal column was he spared the head on his shoulders. Just under his ear, way round into his cheek and off back into that territory popularly quoted as the scruff of one's neck, went that awful blade. It gives the flavor of a danger-filled past to the present beaming jollity of his handsome face.

* * *

It speaks well for William Cody that so many fine fellows gravitate to him. Show me a man's friends and I will tell you very much the sort of fellow he will be upon acquaintance. Big, kindly, manly men form the cabinet of affairs over at Erastina and they are fitly presided over by that American king, William Cody, dear to every one who loves a fearless man as Buffalo Bill.

* * *

That most pompous and pretentious of newspapers, the thundering London *Times*, gave a splendid send off to the Wild West as it struck its tents and quenched its camp fires at Brompton preparatory to leaving for America. After paying Col. Cody numberless compliments for his success as a manager, a man, and a society lion, it went on to say: "Col. Cody has done a great deal to bring America and England nearer together; the nearer they are brought together the less likely they are to quarrel. Disputes and differences there must occasionally be, but if both parties to a dispute are quite determined not to quarrel over it, it can never become serious. A serious quarrel between England and the United States would be almost worse than a civil war."

* * *

Col Cody does not quite like the word show to be applied to his Wild West, and after reading an entire column in the London *Times* like this, I am inclined to think an exhibition that brings us such a literary effort is not a show. Go on, dear Buffalo Bill, bringing England and America nearer together. A few more trips and you can make the trip in a ferry boat, and so do a big thing for all the Yanks, including THE GIDDY GUSHER.

Obituary.

Elizabeth Forster, late contralto Strakosch Opera company, died at the M. E. Hospital, Brooklyn, on Friday, the 22d inst. At her request she was buried in the Actors' Fund plot at Evergreen.

Egbert Fairchild Tennyck, better known as Tom F. Egbert, died on the 22d inst. at Lockport, N. Y., of paralysis. The deceased was fifty years of age, and has been on the stage for the past twenty-five years. During that time he has supported most of the leading stars. Mr. Egbert was stricken with paralysis during an engagement at the above place with the Standard Dramatic company last March. He rallied, however, and it was thought he would recover, but a second shock resulted in his death. Mr. Egbert was well known in the profession, who will learn of his death with profound sorrow. He leaves a wife, who is greatly prostrated by the blow.

John Lein, assistant theatrical mechanic of Wallack's, died on Sunday last of pneumonia, at the age of forty-five. He leaves a wife and five children.

I Write A Play.

Before I commenced to write my play I dropped a note to a well-known theatrical manager, which read as follows:

UTICA, N. Y., Feb. 7, 1871.

DEAR SIR: I understand that you are upon the look-out for a genuine drama concerning real life as we find it in America. I am pleased to say that I can gratify your fullest hopes; and, if you so desire, I shall only be too happy to submit my play. I had you in my mind when I wrote it. Your company is just the one to handle my play. I hope to hear from you by return mail. Respectfully yours, H. S. KELLER.

I heard from that wide-awake manager within two days. He even took the great pains of having his answer printed. It was brief and to the point, and read thusly:

NEW YORK, Feb. 8, '71.

DEAR SIR: Send to me at once your play, and I will examine and pass my opinion without delay.

Truly yours, MR. BLANK.

Shakespeare, Taylor, Dumas, and all the other old play-writers couldn't have felt half as elated as I did when I read that manager's kind response. Ah! but it was a play to make glad the gallery gods, also to touch the hearts of the higher-priced patrons. Every part was a star part. I knew that play would be so successful that many puny play-writers would crib certain portions of it. As a sure and certain safeguard against any such fell thievery, I marked certain passages where a large placard reading "Patented" must be displayed in full view of the audience. In one place a villain steals a will from a strong box. "Patented." Again, during a pastoral picnic scene, the coy country maiden enters through centre door—I mean between a green baize table and a gnarled oak—swinging her hat, and gazing in unaffected bashfulness upon the gathering. "Patented"—not the picnic, not the gathering, but just that swing of the hat and unaffected bashfulness. One of my most striking situations is the rescue of a lost heiress from a watery grave by a vagabond. "Patented." Various other portions of this soulful drama of mine are plentifully interlarded with "Patented."

I sent the play to this yearning manager.

Then I waited.

The sweet days of Summer pass, and I wait. The green and gnarled apple becomes russet, and I wait. The Fall overcoat gives up the ghost and the fur-collared ulster with throat-latch surcingles usurps its precinct, and I wait. The birds warble, and the hand-organ dawns, and I wait Summer—but why tell the tale?

Only I wait. My scenes; those situations I have spent so much time and labor upon come to me anew, yet aged, unstable and stale. They are mine; wrenched by nefarious fiends from my play and foisted upon an unsuspecting public as original factors of plays, ye God! compared to which *my* play is as the glory of a noonday sun tinting the shimmering hills—(and the yellow grain quivering under the gold sky like brass; and the drowsy bug, and the toot of the dinner-bell. *Ed.*) with glory, and I wait.

How have I sat and gnawed the cud of discontent and bewailed the downfall of the drama. Those were *my* situations; all, each and every one of them mine. I patented them and they belong to *me*.

That manager allowed a lot of purse-poor playwrights to steal my thunder.

And now—I get my play back.

Did you ever write a play?

Don't.

It will turn and sting you. It will smite you from every hamfatter combination. Your play, its situations will confront you like Nemesis, and you'll do as I did, viz, swear never to furnish food for other minds to digest. H. S. KELLER.

Gossip of the Town.

Ivan Peronet has been re engaged for Mrs. Langtry's company.

Walter N. Jones has signed to go with We, Us & Co. next season.

Frank O'Brien, manager of O'Brien's Opera House, Brmingham, Ala., is in town.

Ellen Vincent has been engaged for Emma Abbott's Opera company for next season.

M. H. Hudson manager of Coates and Gillis' Opera Houses, Kansas City, Mo., is in town.

Hattie Grinnell and Ed. Carroll are among the latest engagements for The Arabian Nights.

Portions of the scenery for the spectacular production of Mathias Sandorf have arrived at Niblo's.

Willis Granger, formerly of Louis James' company, has been engaged for the Boston Museum company.

Alf Hayman leaves the city to-day (Thursday) for San Francisco in advance of the Lyceum Theatre company.

The music performed yesterday at the annual commencement of St. Joseph's College at Flushing, included selections from Rigoletto, Tancredi and Lurline, and gave satisfaction to a large audience.

Selina Fetter, late of Robson and Crane's company, is at her home in Kentucky. She can be engaged for next season.

The Grand Opera House closes the supplementary season on Saturday night. W. H. Matthews has managed to make it pay.

Milt G Barlow has been engaged by C. R. Gardiner and W. W. Randall to play Uncle Tom in the coming revival of Uncle Tom's Cabin.

Pauline Kelly, formerly of the Chicago Conservatory, is one of the first young ladies engaged by Mr. Palmer for his new dramatic school.

Harry Kennedy's Lights and Shadows is booked for twenty odd weeks next season. The report that the piece will be shelved is untrue.

H. C. Nunnemacher, manager Grand Opera House, Milwaukee, writes: "The Directory is such an absolute necessity that I can't see how we got along without it."

Charles Frohman leaves to-day (Thursday) for San Francisco direct. He goes on business connected with the enterprises of Al. Hayman and William Gillette.

Julien Barton, of Fisher's Cold Day company, and Carrie Lamont, of the Bennett-Moulton Opera company, were married at Charlotte, Mich., on the 19th inst.

Louis Waldron, advertising agent of the Broadway Theatre, has been engaged in a similar capacity for the spectacular production of Nero at St. George, Staten Island.

The new Eleventh Street Opera House at Altoona, Pa., under the able management of E. D. Griswold, opens early in October, with Mr. and Mrs. Florence as the initial attraction.

Not less than one hundred and eighteen people, it is said, have already been engaged for the various Gillette enterprises for next season. The balance of the engagements will not be made until August.

There will be no matinee at the Casino on next Wednesday—the Fourth of July—but it is significantly intimated by the management that the best place in the city to see the fireworks is the roof-garden.

Harry Harwood is specially re-engaged by Frederic Bryton, to create a new character part in his forthcoming play. Mr. Harwood will pass a portion of the Summer as a guest of Mr. and Mrs. Bryton on their farm in Vermont.

Entirely new costumes designed by Besche, of Paris, will be worn for the first time by Belle Urquhart, Jennie Weathersby, and the boating chorus on the occasion of the fiftieth representation of Nadjy at the Casino on Saturday night.

Natchez, Miss., has a population of 12,000, and is considered a good theatrical town. It has a large and thoroughly equipped opera house, under the management of Frank M. Sivan. Klaw and Erlanger represent his interests in this city.

Charles DeMille has signed for the George H Adams He, She, Him and Her company. For this organization Mrs. E. L. Fernandez has already made over twenty-five engagements. When the party is complete it will number thirty five acting people.

Billy Rice, the minstrel, while stopping at the Russ House, San Francisco, last week, is reported to have been assaulted by a thief in his room. His face was severely bruised by the ruffian's brass-knuckles. Mr Rice's injuries compelled his retirement for several days.

The Mountain City Theatre, under the management of John Kastendike, is the only theatre in Altoona, Pa., on the ground floor. Mr. Kastendike says that a new theatre is not being erected on the site of the Eleventh Avenue Opera House, reports to the contrary notwithstanding.

George H. Rareshide, of Newton Beers' company, writes: "I had hard work to get a MIRROR last week, as I was in the small towns of Canada. No other dramatic papers were to be found. THE MIRROR supply is scarcely equal to the demand, which proves its superiority as a dramatic journal."

Work has begun on the improvements to be made on the Grand Opera House in Rochester, and these will be completed in time for the opening on August 23. Mr. Schaefer, of Schaefer and Fox, the scenic artists, is at present in Syracuse, painting the scenery for both the Rochester and Syracuse houses.

The date of the production of A Legal Wreck at the Madison Square was fixed on Monday last for August 13. The new play will be followed by a revival of Held by the Enemy, and the production of another new comedy by William Gillette. The regular Madison Square company returns on Nov. 12.

The Amy Sherwin English Opera company opened on May 12 a twelve weeks' season at the Royal Opera House, Melbourne, with Lucia. The local papers just received spoke of the performance in glowing terms, praising the artists in the cast, notably Amy Sherwin and Alfred Wilkie, A. Hubbard and Avon D. Saxon.

The musical farce-comedy entitled Later On, by H. Grattan Donnelly, will be produced the coming season by Hallen and Hart. The company will include Martha Porters, Myra Goodwin, Norma Wills, Flora Zantretti, Alice Wood, Fred Hallen, Joe Hart, John T. Kelly, Bernard Dyllin, J. W. Owens and others. The company will be managed by Harry Hine.

A M. Palmer arrived in the city yesterday (Wednesday) from Stamford to witness the rehearsals of The Keepsake, in which Effie Ellsler appears, at the Madison Square Theatre next Monday night. He expressed himself well pleased, and stated that a most excellent performance would be given if the rehearsals were a criterion. The title role is very well adapted to Miss Ellsler.

On account of the hot weather last week, no professional matinee of Dr. Jekyll and Mr. Hyde was given by Richard Mansfield at the Madison Square Theatre. This (Thursday) afternoon a special matinee of Monsieur will be given, while a special matinee of Dr. Jekyll and Mr. Hyde will be given to-morrow (Friday) afternoon. Although they are called special performances they are in reality professional ones, for no member of the profession will be denied admittance.

George Brotherton is planning the erection of a large theatre in Philadelphia and it is said he has been carrying on negotiations of a practical character concerning it for some weeks past. The architectural design will differ from most theatres in the circumstance of the auditorium being unusually wide and shallow. The depth of the auditorium is proposed to be only about 70 feet to the rear seats while the width will be 100 feet. The proscenium opening is to be of the immense width of 45 feet and the depth of the stage 45 feet. The theatre will seat 2,300 people.

Next season the repertoire of Gray and Stephens' company will consist of The Old Oaken Bucket, Without a Home, and Saved from the Storm. In the latter piece, Mr. Stephens, who is now training three St. Bernard dogs, will introduce a realistic avalanche scene, in which the canines will display their native sagacity in saving human lives. Minnie Oscar Gray, who has charmed a great many people by her capital impersonation of Messenger Boy No. 42 in The Old Oaken Bucket, will continue to be seen in the character. A fine company is engaged to support her.

Blondin, the famous funambulist, made his American re-entree at Staten Island under the management of Imre Kiralfy, on Saturday afternoon last, before a moderately crowded pavilion. He performed his old-time tricks with a skill and daring hardly expected of a man of his years, and several times wrought his audience up to a high state of nervousness by his mock missteps and thrilling exhibitions of balancing. He is certainly the most graceful and intrepid rope-walker of the century, in spite of his age, which does not seem to enter into his calculations when upon the trembling rope. He will give his third exhibition this afternoon (Thursday) at 4 o'clock

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PROVINCIAL.

BOSTON.

Ullie Akerstrom at the Boston in Renah, the Gipsy's Daughter, James A. Hearne in Drifting Apart at the Park, and Kellar, the magician, at the Museum are still entertaining that part of the amusement-loving public which prefers to take its comfort indoors these hot evenings to moonlight walks on the Common or Public Garden, or harbor excursions to Hull and Nantasket. All three close their doors on Saturday night, the latter for forty-eight hours only, however, as Corinne begins an engagement there Monday, July 2, in Monte Cristo, Jr.

Prof. D. M. Bristol opened with his troupe of trained horses at the Grand Opera House Monday night, and drew an excellent house.

The grand pyrotechnic spectacle on Huntington Avenue, The Last Day of Pompeii, which was to have had its initial performance on Saturday evening, was shut off by the storm and postponed until Tuesday evening.

Oakland Garden was opened for the season Monday evening with John Elsler's spectacular comb., Aladdin. There is an excellent ballet, which introduces the famous doll-dance, the fan-dance and the firefly-dance. The Grand Opera House orchestra has been engaged for the season, and a very generous outlay has been made for the comfort and entertainment of patrons.

Items: Forepaugh's great tent show camped on the old Coliseum grounds Monday, where it remains one week.—J. B. Mason, formerly of the Museum co., has organized a small co. for the Summer presentation of a new humorous play, A Baby. Helen Dayne, of the Museum, and W. F. Owen, late of Modjeska's co., are in the cast.—George Wilson, of the Museum, is Summering at Kittery.—Among the new pieces underlined for presentation at the Globe next season is He, She, Him and Her, announced as a "speaking pantomime."

PHILADELPHIA.

There is a stupid old adage that it never rains but it pours, and the proprietors of the Summer amusement places in this city who have been longing for warm weather, have had their wishes and hopes more than realized. During the past week it has been entirely too hot, and people were glad to throw off all superfluous clothing and stay at home. It is true that at the two uptown resorts business increased slightly, but not according to expectation.

At the Grand Opera House the attendance was fairly good, and the house was surprisingly cool. The co. is very good. For this week The Bohemian Girl and Lucia are announced.

At Forepaugh's Casino, a good performance of Fra Diavolo was given, but the attendance was somewhat slim. This week Fatinitza.

The Continental Theatre is going to try a Summer season, and presents this week the Wilbur Opera co., with that clever little woman, Susie Kirwin, at the head. Both Mr. Wilbur and his charming little primadonna deserve success, and I sincerely hope that they may not be disappointed.

At present Gloucester, a few miles below this city, is enjoying a boom. Next week Messrs. Thayer and Thompson will present what they call a grand pyrotechnic drama, representing the battle between the Monitor and the Merrimac. Another attraction at the same place will be the Comache Bill Wild West show. W. J. Fielding will act as advertising and press agent for both shows. When the Grau Opera co. went to pieces recently at Baltimore, William S. Moore went to work to gather fragments of the wreck. He succeeded, and the result has been the formation of a new co., which, under the management of Isaac Kahnweiler, will present light operas upon the Iron Pier at Cape May. Lillian Conway, Jennie Prince, Julia Kruest, Charles Campbell, Ed Grant and Kirtland Calhoun will be members of the co.

The Gentlemen's Driving Park will next week be occupied by Pawnee Bill's Wild West Show.

Items: It is rumored that Hughy Donaherty has the starring boo in his bonnet, and is having a comedy written.—Manager S. F. Nixon leaves this week for Long Branch. J. Fred. Zimmerman goes to Cape May, and afterwards to Bar Harbor. Thomas F. Kelly is at his cottage at Cape May.—Manager Fleischman is still in town, but will soon be at Atlantic City.—The Crystal Slipper will be seen at the Chestnut Street Theatre immediately after its Boston run.—George H. Murray has returned from his Western trip, and together with Charles H. Yale is making preparations for the production of Gilmore's Twelve Temptations.—E. P. Simpson, business-manager of the Walnut Street Theatre, is Summering at Somers Point, N. J.—Herrmann, the wizard, has leased the South Broad Theatre for five years.

CINCINNATI.

With the mercury in the average thermometer ranging in the vicinity of 95° during the greater part of the week, the two theatres yet unclosed were not called upon to resurrect the standing-room only placard.—At the Standard a really meritorious light opera programme was given by the New Orleans Juvenile Opera co. to very light audiences, a fact to be deplored in view of the general excellence of the performance and cast.

At Harris' Theatre, Horace Vinton in The Gold King opened a week's engagement 23.—The play was well staged and satisfactorily cast. This week J. W. Ransone's Across the Atlantic comb., the final engagement of the season at this house.

Items: Fleta Peers, of James O'Neill's Monte Cristo comb., is visiting relatives in this city.—Managers Miles and Rateforth will reopen the Grand on August 6 with the McNish, Slavin and Arno party.—The closing of the Standard, 23, leaves but one local theatre open during current week.—Havlin's will reopen July 2 with Gorman's Minstrels as the attraction.—Billy Owens is doing some very effective press work on behalf of the Coney Island of the West.—The Baldwin-Melville comb. closed its season 21 at Lexington, Ky., and several of the troupe were in the city 22, en route to their respective Summer quarters.—Ollie Galbraith, in Fort, rehooked for week of August 18, at Havlin's.—The stage attraction at Kohl and Middleton's Vine Street Museum for current week consists of the Marion and Edward's Comedy co.—Rehearsing, the Illustrated, is prominently billed for Coney Island, current week.—Madeleine, presented by the Boston Comedy co., will be the programme during several evenings of current week at the Walnut Hills Odeon, under Jas. A. Douglass' management. The co. is composed almost entirely of local talent.—The regular season at Heuck's will begin August 6 while the People's will reopen July 29.—Manager Baker will begin his season at Harris', August 1.—In the absence of theatrical news, Dramatic Editor Palmer, of the *Commercial Gazette*, is doing political cartoon work in very creditable style for his paper.—The present season at Coney Island is thus far very successful.—The MacCollin Opera co. commences a Summer season, July 9, at the Odeon.—The Musketeers will probably form the opening programme.—Harry Vezee, stage-manager of Thos. W. Keene's comb., is Summering in the city with his relatives.

ST. LOUIS.

Pinafore, at the Kensington Gardens, still draws huge crowds. The ship anchored out in the lake, the manner of rowing Sir Joseph and his relatives from the shore to the ship, lend a fascination to the opera that no regular stage production could give. The principals and choruses are steadily improving. The manager, Geo. McManess, announces the Fall of Pompeii July 4.

The old reliable Mazeppa of Jones, the Mikado, made his appearance last week at the Schneider Garden in search of that wayward son of his, accompanied by his daughter-in-law elect, and judging from the enthusiasm with which his majesty was received by the large audiences every night at the garden his search was unusually enjoyed. Fred Dixon, who always works hard, deserves great praise for his acting of Ko-Ko. Harry Pepper introduced "The Song that Reached My Heart," and made a hit. Bessie Fairbairn astonished her friends and admirers by the artistic make-up and excellent acting of Katisha. The Stone Sisters costume to gain golden opinions for their effective acting and singing. Marlenzo this week.

At Uhrig's Amerika was successfully performed. The novel and catchy music with which it abounds attracted large crowds. Jos. Herbert sang a very funny song, "Quite a Different Thing," to repeated encores. Vice Admiral this week. A Night in Venice next.

Items: The London Theatre continues to furnish first-class bills to the patrons of that establishment. Last week was the last for the Museum. It is closed for the season. W. H. Smith, Jos. McIntyre and J. J. Butler were used last week by O. Hasselman, of Indianapolis, for printing furnished the defunct Wrinkles and Geo. H. Adams con. Phil Branson is here waiting for the Gypsy Baron to be put on at the Cave.

BALTIMORE.

At the Academy of Music last week the farewell performances of the Carleton Opera co. in The Drum Major's Daughter were fairly well attended. The extremely warm weather during the last fortnight has militated somewhat against the usually liberal patronage this co. has received during its eight weeks' engagement here.

The Grau Opera co. which was billed to sing Iolanthe last week at Ford's Opera House collapsed rather ingloriously after Tuesday evening's performance. Business had been only fair the week previous, and last week's opening night gave no signs of any improvement. Still, hoping, as 'twere, against hope, the management determined to fight it out, but, when the curtain rose on Tuesday evening to an audience composed of about a hundred, the heart of Manager Robert Grau took in his bosom, and he fled, leaving the co. to whistle or sing for salary, as it suited them best. Manager Ford, of the Opera House, offered to assume the financial obligations of the members of the co. if they would play the week out. Some of the principals refused, which, of course, settled things for good. By some means or other the co. has managed to shake the dust of Baltimore from their heels, and are doubtless walking exemplars of the truth of the old saying that man's inhumanity to man makes countless millions mourn. Theodore Hamilton, in a version of Jekyll and Hyde, opens at this house 30, five nights and one matinee.

Items: There is not a single theatre open in Baltimore this week.—John B. Maher, John Collins, and Rankin Duvall are at their homes in this city for the Summer.

SAN FRANCISCO.

June 19.

This is the cast of Richard Stahl's new and original opera, Said Pasha.

Said Pasha, a Turkish diplomat	Fred Urban
Alti, the Queen	Belle Thorne
Balah Sejah, Alti's step-mother	Adeline Bradon
Serena, the Pasha's daughter	Kate Marchi
Hassen Bey, of the Turkish Patrol	H. Norman
Terano, a nobleman	A. Messmer
Hadad, a Greek	Ed. Stevens
Nockey, his companion	Stanley Felch
Rajahe	Rob. Evans
Troubedad	L. Mosge
Ali Musfid	William Perry
Musfid Ali	A. Luthringer
Plaid Musfid	A. Stockmeyer
A Sergeant of the Turkish Patrol	George Harris

The opening occurred last night at the Tivoli Opera House, which contained nearly 3,000 people, who recalled so many of the catching numbers that it was nearly midnight when the last curtain fell. The scene of the first act is at Constantinople, the second at Altara. The story is briefly as follows: Said Pasha, a Turkish diplomat, is preparing for a pleasure trip around the world. Serena, his daughter, is anxious to accompany him on this trip because she does not want to be parted from her lover, Hassen Bey, who is the Pasha's first officer. Said Pasha objects to this, and Serena is about to give up in despair when Hadad (a Greek by birth, a liar by profession, and a tramp by force of circumstances), offers his assistance, provided he and his companion Nockey are well paid for their undertaking. Serena and Hassen Bey promise to do anything for Hadad, and he helps her to a disguise as a sailor boy. Arrival of Terano, a young Mexican, who is on his way around the world in search of an ideal wife whom he had seen in his dream. Said Pasha tries to induce Terano to marry one of his many wives, but Terano, who offers a large price for his ideal wife, does not consent. Hadad overhears everything, and at once goes to Terano and tells him that he knows where to find such a wife, and shows his willingness to accompany him provided he receives half the money in advance. Terano agrees. Hadad then goes to Said Pasha and succeeds in getting money from him also by promising to find that ideal wife for him, and everything is in readiness to proceed, first to the village of Altara, in India, this being the home of the "ideal wife." Then follows Said Pasha's festivities in honor of Terano. Serena is almost discovered by her father in her disguise, and has to undergo many trials, but Hadad helps her through, and she succeeds in getting away. Departure for India. The scenery in this first act is very elaborate, and the designs are entirely original. Act second opens on a very brilliant scene, it being a festival in India, the day on which Alti, the ideal queen of the village, reigns. Arrival of the Turkish party. Terano falls at once in love with Alti. Trials and tribulations of Said Pasha and Bala-Sejah, Alti's stepmother. Hadad asks for his reward, but does not get anything and has to give back the money received from Terano. The Pasha discovers his daughter. Pardon of Hassen Bey. Rajah's (the commander of the village) revenge on Terano and Said Pasha. Return to Constantinople. In this act a great number of original Indian features are introduced, among which is an Indian ballet.

Before the overture began every seat was occupied, and people were standing. When Richard Stahl took the conductor's chair and raised his baton, and his splendid responsive orchestra struck the first notes of the work of his life, the great audience objected, and made the objection so emphatic, that he was obliged to stop the music and bow his head. His splendid orchestration and masterful training of the orchestra created an expectancy that was not disappointing, even to the fall of the last curtain. Fred Urban as Said Pasha, the Turkish autocrat, glories in his harem of beautiful wives, the choice from which he offers Terano (Arthur Maunert), and is delighted by him in a pretty song from the tenor. The *morceau*, "Love's Sweet Dream Has Passed Away," is one of the attractive numbers. In this act the quintette, "Love seems only Sunshine as Long as Love is Young," sung by Serena (Kate Marchi), Hassen Bey (Henry Norman), Terano, Hadad (Edwin Stevens), and Nockey (Stanley Felch), was thrice recalled. Urban's "You Catch the Idea," Stanley Felch's "Why," and the topical songs, will catch the popular fancy. There are others, too—an interesting waltz movement, "They are Beautiful, O, Yes," a comedy "Drinking Chorus," "How to Get Along," "Love is a Queer Thing," a drinking duette, "Is Woman, Don't You Know," a nautical duet between Kate Marchi and Edwin Stevens, "Like Sailors Do—Just So." The act closes with a grand march of Turks, ladies of the harem, court officials and visiting guests, with full brass band tuned to the orchestra. There Stahl was called before the curtain to speak and receive some floral offerings. One of the latter was in form of a mammoth harp, which towered far above his head. The robust music of the Turkish act, with its positive action, quick and catchy motion, is changed in the second to that of a sweeter, gentler kind, which is weird and sympathetic, stealing and enswing upon you until one is lulled by its dreamy effect. Here the duet, "At Last we are Alone," is sung by Terano and Alti (Belle Thorne); "See the Stars," by Kate Marchi, and a quintette, "Life is so Funny," Balah Sejah (Adeline Bradon) introduces a humorous song, "Love is a Queer Thing," with a humorous accompaniment. Edwin Stevens and Stanley Felch do a very taking little bit of burlesque in this act, during the Indian ballet. The costumes are rich in material, with a wealth of coloring—that of Kati Marchi in her sailor disguise being delicate in every feature. Her voice is not good in the upper register, and I would suggest that she put less force in her high notes. Belle Thorne's costume is a symphony in golden antique oak, richly embroidered with bullion in flowers and vines, but what a pity she persists in wearing hosiery of different shades than her costume. Her figure is round and pretty, her legs are daintily carved, and would match her figure if she dressed them as well. The music for Alti is rather beyond her voice, but fortunately for her there is not much of it.

At the theatres, the Baldwin did a pleasing week's business with Dunsany Thompson in The Old Homestead, which goes this week and next. Fanny Davenport follows July 9 in Fedora. Dockstader's Minstrels are filling the bank constantly. Seventeen continues the attraction. Next comes Barry and Fay.

Mrs. Bowers in Queen Elizabeth last week and Lady Audley this is doing well, and her last audience will be her largest at the California. The Rentz-Santley combination comes after Mrs. Bowers.—Lizzie Evans' season has been saved by George Osbourne, who replaced Jack Kenyon in Our Angel last week, and has a part this week in Peggy Perry.

Items: Mme. Louise Pyk and Harriman Millard have joined forces under the name and style of the Pyk-Millard Concert co. and propose, with auxiliary talent, to make a tour of the interior. Ben Clark, D. P. Hughes, H. A. Reddield, George H. Carleton and Victor Meyer (the boy violinist of San Franc isco) are included among the contributors.—Nick Roberts is now in this city making preliminary arrangements for the production of Imre Kiraly's great outdoor spectacle, Nero, or the Fall of Rome. This will probably take place in September next at Central Park.—J. J. Wallace contemplates the establishment here of a school of elocution.—If 'tis true George Osbourne is desirous of a New York engagement, and accepts one, then San Francisco will lose one of her best-liked actors, and one who cannot easily be replaced.—The Pyke Opera co., with Harry Gates and Hattie Moore, left for Los Angeles Friday.—Robert M. Eberle is to be business manager of Emerson's new theatre.—Friend Bunker, critic of the *Daily Report*, has just returned from New York, and here is what he says of some of your bunghies: "Two of the three stage beauties of whom they boast in New York would scarcely cause a ripple here. Genevieve Lytton is a broad-faced, cold-looking young woman, who acts with about as much vim and heart as Lillian Russell, who, by the way, is as slim as ever again. Miss Russell seems to have lost her hold completely on the New Yorkers. The second beauty, Grace Henderson, comes here with The Wife, as San Francisco can judge for itself next month. The third is Isabelle Urquhart of the Casino, tall, heavy and woodeny. She is an enlarged copy of Kate Marchi of the Tivoli as to face, and would be rather attractive did she have one-quarter the San Francisco actress's sparkle." Another San Francisco boy doing good things at the California is Theodore Roberts, whose Sir Francis Drake is received with a great deal of praise.—Mortimer Wood, a well-known newspaper man of this city, has been engaged to write a farce comedy for Patti-Rosa to take the place of Bob, which is to be retired at the close of this season.—Ethel Lyston is down with a sprained ankle.—The Wife comes to the Baldwin about July 16.—Virginia Thorne having decided to remain in San Francisco a while, Miss Dalgeish has taken her place in the Gus Williams co.—Last Monday night Mrs. D. P. Bowers was the recipient of some lovely flowers from the Bohemian Club of this city.—Mark Thall, the business manager of the Alcazar, tases a benefit at that house next Monday, when Lizzie Evans and co. play Maud Muller.—Tom Williams, critic of the *Post*, says this: "Bandmann, the tragedian, is a crank. When he put on Narcisse at the California the attendance was not large enough to suit him, and he came before the curtain and made a speech. He said that his season had suffered by the popularity of La Tosca, and made that the basis for the charge that San Franciscans were a very bad lot, 'for,' said tragedian Bandmann, 'no honest man or pure woman could sit that play out.'"—William Walsh, of the song-and-dance team, Walsh and King, died in Sydney, N. S. W., April 30, of typhoid fever.—Billy Emerson started Friday for New York, where he intends engaging members for his minstrel co., which will open his new first class minstrel theatre about August 1.—Last Thursday there was quite a rain storm—an unusual thing in 'Frisco this time of year—which considerably decreased the attendance at the theatres.—Al. Hayman arrives this week in advance of the Lyceum Theatre co., which produces The Wife at the Baldwin July 16.—Rumor has it that Julian Litchell is shortly to marry Georgia Lake, a pretty and young California girl, who recently made her stage debut.—E. J. Buckley is receiving merited praise from the critics for his fine acting of Essex in Queen Elizabeth.—George Trader, lately a member of the Osbourne and Stockwell co., who has been playing in the Patti Rosa co. here, continues with her for the rest of the season.—Walter Gale plays the part of the tramp in The Old Homestead to perfection.—Richard Stahl's new romantic and spectacular opera seems to be in demand even before its production—as he has already received two telegraphic offers for it for New York city—one from J. C. Duff and the other from Frank Sanger.—The Rentz-Santley Female Minstrels, under the Bush Street theatre's management, will be the attraction at the California after Mrs. D. P. Bowers.—Bert Coote, of the Patti-Rosa co., goes with the A Paper Doll co. next season.—At the Bush Street Theatre July 30 W. F. Rochester will present his comedy, Senior and Junior.—The A. M. Palmer co. come to San Francisco in August, to play five weeks at the New Baldwin.—Mr. Barnes, of the *Call*, says "A plague of Jekyll and Hydes" is ravaging the rural districts from which the farmers have found shelter in the seclusion of their homes.—Karl Formes will be in San Francisco next month, to resumes his teaching of vocal music.

CHICAGO.

Convention week turned out to be a bonanza for the theatres that were open, the frequent adjournments taken in the deliberations, and the consequent freedom of action of a large number of visiting statesmen and residents of the rural districts gave the show-places tremendous crowds. The Crystal Slipper at the Opera House drew packed houses, and the brilliant spectacle was received with unbounded favor. It is now running as smoothly as possible, and there is no disputing its supremacy as the greatest achievement of Captain Thompson and his assistants, more especially the scenic artists. The dialogue, good as it is in spots, and the acting of the co., bad as it is generally, are mere items in the bill that do not affect the completeness of the whole. It is sure to run its alloted time.

The Corsair, at Hooley's, has also proved a marvelous hit, and the theatre has proved too small to hold the crowds seeking admittance. The stupidity of the dialogue has been brightened up somewhat by the introduction of local gags, and the pretty girls make up for the bad comedians. The New York delegation went to the theatre in a body the other night, and the good-looking leaders in the Amazon march were presented with flowers till they had to secure help to carry them off the stage. The Corsair is good for the Summer season.

The Paymaster has had a good week at the Grand, due to the overflow from the Opera House and Hooley's. Mr. Harrison's co. have really presented the sensation play in excellent style, and it was worthy of the success attained. The theatre will remain closed until Saturday, 30, when Steele Mackaye will produce his new play, A Noble Rogue, with a strong co., and himself in the leading role.

Henry Lee, E. J. Henley, and the same co. that was recently at McVicker's, will this week produce D'Ennery's play, The Chevalier. It is a story of the French Regency, in which adventure of the Monte Cristo order is cleverly mingled with a romantic love story. One Chevalier de Lamaliere is placed in the Bastile, but by the fortunate circumstance of a friend having made a secret passage from the cell he occupied when imprisoned there, which cell D'Lamoliere is lucky enough to occupy when he is immured, he is enabled to leave the Bastile at will, and in disguise visit and thwart all the plots against himself, his sweetheart and his friends. This gives great opportunities to the actor, and Mr. Lee will assume the part. At the conclusion of the run of this drama, A Midsummer Night's Dream will be put on.

The Mexican Band had a prosperous week at the Haymarket.

JERSEY CITY AND HOBOKEN.

The benefit of Harry Fisher and Ed. Marks at the Academy 25, was a success.

Jacobs' Hoboken Theatre is devoted this week to a benefit for Manager Harry Semon and Treasurer King. There was a light house 23, but with lively little Ada Melrose and a fair co. in Roxy, as the attraction, no doubt the ultimate result will be satisfactory. This closes the house for the season.

At Cronheim's a medium house greeted Rose Hill's Burlesque co. 23. They gave the usual lower half exhibit. Next week Hoop of Gold.

Items: I looked in at Manager Cronheim's Casino at Coney Island last week, and was very much pleased with the house. It is finely located, very attractive in appearance, and I have no doubt will prove a profitable venture. Brockmann's Monkey Show is the attraction just now.—That really clever actress, Claire Scott, did an undeservedly light business at Jacobs' last week.—Ada Melrose Summers at Asbury Park.—The genial treasurer of Cronheim's, Al. Schiller, takes his benefit July 26. Ed. M. Ryan will act as stage-manager on this occasion.—Ed. Clifford, of The Black Flag co., is back again, having been laid off for a week or so by Manager McClave's escapade. The play, however, belongs to Howe & Hummel, and they will immediately resume its production with Mr. Macready as manager.—Dan Regan, late of Marlowe and Regan, informs me that he is going with the Kernell show next season. He takes John Kernell's place.—Edwin M. Ryan, who takes Capt. Mishler in One of the Finest, opens his season August 1.—Wright Huntington says he'll bother no more with Chums, or any other Summer snap.—A new opera house is projected in Jersey City for next season.—John Hammond's star, J. O. O'Connor, winds up the entertainment each evening this week at Jacobs' and next week appears at Wagner's Theatre, Bridgeport, Conn.

LOUISVILLE.

The Boston Serenaders and Vienna Lady Fencers drew medium business at Harris'. The extremely hot weather prevented the engagement from being a positive success from the box-office point of view. Otherwise considered it was first-class. Schoolcraft and Coes, and Lorraine and Martin especially contributing to the excellence of the bill. The lady fencers do a novel act, which seems to find popular favor.

Eugene Robinson's Floating Theatre did an immense business throughout the week. The boats are ingeniously constructed, being perfectly arranged for the purposes they are to serve. The curios in the museum department are interesting, and the stage performance in the "opera house" as good as could be expected. Robinson starts upon his trip down the Ohio to-day.

Items: Miss Carlotta, of the Lady Fencers, made a hit here. She is a pretty little lady, and an accomplished one.—Rene Rivol, of Macauley's, who is now on the Race circuit, is "queering" himself with his Louisville friends by sending them some very rocky tips.—Good business continues at the Grand Central. With its big fans and excellent ventilation it is a very cool and comfortable place. Miss Beneberg, of this week's co., does an unusually good turn.—John H. Mesch, the Buffalo manager, was here as a delegate to a convention recently held of a popular secret organization. It is needless to say he got around among the show people.—Charles Rhea's new curtain at Harris' is a picture of scenic beauty. The subject is well treated, and is most difficult, as there are many figures. The blending of colors is also excellent, and judged as a whole it may be considered an excellent effort.—The acts of the Vienna Lady Fencers are very short, also their skirts. The abbreviation of the former caused some complaint—not so the latter. Physically considered, they rank high.—The rumor is abroad that the Messrs. Pain have attempted to break contract with Daniel Quilp for the production of the Siege of Sebastopol. It further announces that Howe and Hummel will immediately take steps to secure legal rights. The gentleman who amuses himself with managerial troubles under the Dickensonian alias is rich, smart, and withal a determined fellow, and the crafty Englishman had better beware.—The Harris season is over, and the house is now closed with Frank Van Dora in charge, superintending the changes that will be made before the opening in September. On the closing night Manager Osgood was called upon the stage and presented with a gold-headed cane on behalf of the house employees. Taken entirely by surprise, he still managed to make a fitting reply. He goes East this week, stopping en route to confer with Mr. Harris at Baltimore.—The draping of the Masonic during the meeting there of a secret society because of the death of the founder of the order during the session, caused a local wag to circulate the report of Al. Bourlier's demise. He is now receiving congratulations. With refreshing candor he assures your correspondent he is glad he is alive and in charge of so promising an enterprise as the Masonic Temple Theatre.—The *Sunday Truth*, of this date, contains an interesting interview with Selina Fetter, who is here visiting her sister, in which she confirms the statement already made that she will not be with Robson and Crane next season in The Henrietta, giving as her reason hard work and physician's advice not to continue to make the peculiar fall her part requires. The writer gracefully compliments Miss Fetter by stating that she by no means appears to have experienced a series of "hard falls." In conclusion, in reply to a mention of her increasing wealth and possible retirement, she said she had no intention of leaving the stage; on the contrary, she would be "up and doing" next season, adding: "What money I have saved has been invested in Kentucky. I would say for the benefit of those who expect to find an Eldorado in the dramatic field, that those mirages have not as yet amounted to enough to start a bank, or buy a township."

CLEVELAND.

All the threatres are closed, and it is hard picking to get together a budget for The Mirror. The Park was opened Monday, Tuesday, and Thursday nights, to be sure, but only a wearisome amateur minstrel show was given by the Cleveland Cadets. The last performance was for the benefit of the veteran doorkeeper of the theatre, Col. Frank Finney. I am sorry the old gentleman didn't capture a larger dividend.

Items: The Columbia Theatre Summer roof-garden opens July 2.—J. H. Mack, the energetic hustler for Bob Downing, the tragedian, is, with his wife, sojourning in the city a few days, the guest of G. W. Morgan.—Mr. Downing closed a prosperous season at Chicago last week, and has gone to rusticate on his farm near Baltimore.—For next season Manager Mack has signed Eugenia Blair as leading lady, and Helen Tracy and Chas. Herman.—St. Marc and two or three other plays will be added to Downing's repertoire.—Geo. O. Starr, press agent for Barnum, dropped in on me, 23. Mr. Starr's opera co. is doing well up in Manitoba.—Will Henninges, of this city, late tenor with Amberg's opera co., has accepted a position as musical instructor at a college in Rome, Ga., and goes there in September.—Barnum's show arrived 25.—Drew's Museum will have a portion of the figures of your Eden Musee on exhibition this week.—The Whitten Sisters, at the Museum, do a neat act. They go with Georgie Melnotte's Jockey comb. next season.—Manager H. C. Hart opened his Pavilion Theatre at Coney Islet, 24, with the Hyers' Sisters comb. They are engaged for several weeks.—Our own Joe Haworth still lingers in Chicago. It is told me that Mr. Haworth is not altogether well pleased with Manager Hill's delay in producing Mrs. M. H. Fiske's play, Philip Herne.—As I predicted, the Academy of Music has shut down.—The house is a Jonah, owing, perhaps, to the capers of a long line of "snap" managers.—Gilmore's Band is at Music Hall, 28-29.—Manager Hartz, of the Opera House, manages the concerts here.

CALIFORNIA.

SACRAMENTO.

Clunie Opera House (L. Henry, manager): Patti Rosa in Bob and Zip, 14-15, and matinee 16, to large houses. This charming little artiste created a most favorable impression, being several times called before the curtain. On future visits she may rest assured of a warm reception. Her support is very fair. Barry and Fay, in McKenna's Flirtation, 22; Dockstader's Minstrels, July 6-7.

Item: On account of an early departure for Portland, Ore., where she appears 18, Patti Rosa's engagement for the evening of the 16 had to be canceled.

LOS ANGELES.

Pavilion (McLain and Lehman, managers): Lewis Morrison gave Dr. Jekyll and Mr. Hyde, 11-12, to well-pleased audiences; A Dark Secret, 13-14, to fair houses. His engagement closed 16 with Lancashire Lass. The houses were not as good as they should have been. Mr. Morrison is a painstaking actor and deserved better. The scenery and effects in A Dark Secret were very fine. The Pyke Opera co. will open 19 in Pirates of Penzance, which will run for three nights, and will be followed by Patience for same length of time. Olivette and Ruddygore will be put on the second week. The engagement is for four weeks, and we will be favored with about all of Gilbert and Sullivan's operas and others beside. Since the co. was here in the Spring several new artists have joined the ranks, including Belle Thorne, Hattie Moore, Harry Gates, Wm. Rochester and M. Cornell, and with the old favorites, C. M. Pyke, Frank Valerga and Louise Manfred will undoubtedly do a good business.

Turner Hall (Harry C. Wyatt, manager): Daniel E. Bandmann produced Dr. Jekyll and Mr. Hyde to good and well-pleased audiences, 12-13. The house will be closed this week. The Joran Sisters gave a very pleasing musical concert, 16, which was well attended. Barry and Fay, week 25.

Items: Treasurer Frank W. Cosant, of the Opera House, is taking a much-needed rest of a few weeks in San Francisco.—Charles Olley, who was the top of the column in the Nelson Family of acrobats, who appeared at the Pavilion a few weeks ago, has left the co., and is now performing in Doyle and Isaac's Dime Museum here.—E. A. McFarland, business-manager of Denman Thompson, favored me with a call. He reports his star as doing well in San Francisco. He reopens the Grand Opera House July 9 in Old Homestead, and closes his season. From here he goes direct to New York.—Work on the Grand is being pushed night and day, and things are beginning to assume some shape. When finished it will be a complete transformation of the old house.—The new Burbank Opera House is being pushed as rapidly as possible.—The new Spring Street Opera House begins to look as if it would be finished before long, as a large force is at work and rushing it along.—C. M. Pyke and Louise Manfred, of the Pyke Opera co., have been resting here for a week.

STOCKTON.

Avon Theatre (Humphrey and Southworth, proprietor): A large audience assembled to see Gus Williams in Keppler's Fortunes 16, and was highly delighted. All who failed to attend same place at the performance of Dr. Jekyll and Mr. Hyde, 18, missed a rare treat. Mr. Bandmann's rendition of that dual character was exceptionally good. W. C. Howard, manager of the troupe, was not to be found after the performance. He left the place at 10:15 with some $126.95, after having paid the theatre management their share of the proceeds. His hotel bill is unpaid, and Mr. Bandmann has sought the assistance of Chief of Police Langmaid.

SAN DIEGO.

Leach's Opera House (J. G. Stutts, manager): During week of 10 Queens was the attraction, playing to good houses, introducing Daniel Sherwood in the role of Lord Huntington. Mr. Sherwood gave a very effective portrayal of the role, and the whole cast was very satisfactory. Stage settings very elaborate and appropriate.

COLORADO.

DENVER.

The Fred Warde engagement is now far advanced at the Tabor, and the week has been a decided success. His performances, Virginius and Galba, are well known to rank high as artistic efforts. His co. is quite good. Daniel Bandmann, in Jekyll and Hyde, entirely new here, week of 25.

I think that the promoters of the Gilmore enterprise came out about even, though perhaps some money was made. Thousands of people attended River Front during the five concerts given by the band beginning 15, but there were vacant chairs. Of course Gilmore brought his people here on a guarantee. The local chorus, which assisted the great band numbered 200 to 300 persons, drilled by Prof. Broad. The renditions of the programmes were entirely satisfactory.

At Music Hall the Rentz-Santley troupe of shapely women, with handsome, if abbreviated, costumes, are enjoying big receipts. It opened Tuesday to a packed house. The show goes with a rush of noise from the audiences. Wallick's Cattle King co. has week of 25, excepting Monday night, when Eli Perkins lectures.

Lancashire Lass is what the stock is playing at the Denver Theatre (late Musee) to the usual good business.

McMahon's Circus at Twenty-third and Welton streets, is doing well at low prices. It finishes the week, and then goes to the mountains. The wind played havoc with the outfit one day this week.

Items: Barry and Fay were late in getting into Colorado Springs the other night, but a large audience patiently waited. The curtain went up at 9:15.—Tom McGill, who went to Chicago ahead of the Harrison and Rogers' co., has returned and is again in his position of door-keeper on the Tabor balcony.—Signor Tagliapietra was so terrified by the zephyr that passed over the city a couple of hours before the first Gilmore concert, that he wouldn't sing. The night was calm, and the baritone shouldn't have disappointed the audience. However, the next night he generously responded to an enthusiastic encore.—The Souvenirs given out at the Tabor Monday night were expensive affairs. They are of silver, made by Porteous, the jeweler. The occasion was the two thousandth night at the Tabor and the one thousand five hundredth performance of Virginius by Mr. Warde.—Liberati, the cornetist, is the most popular of Gilmore's soloists. He's a master of the instrument.

ASPEN.

Rink Opera House (E. C. Rice, manager): Frederick Warde gave a most excellent presentation of Virginius 15 to a $300 house. The co. on the whole is well balanced. Margaret Pierce made a most charming Servia, and shared honors with Eugenie Blair. Damon and Pythias was given to a slightly larger house than the previous night. From the first act the co. had the audience with them. The most remarkable acting was done by Maud Midgely as Calanthe, who took the part and played it creditably on half an hour's study. She displayed much artistic force. Mr. Ward was the recipient of flowers and a satin and velvet banner, on which were painted the emblems of the Knights of Pythias. Mr. Handysides and Miss Midgely were presented with magnificent bouquets and given recalls after each act. Wm. T. Stewart did a very clever piece of acting as Lucellus. After the performance all the knights of the co. were entertained by the members of the order here.

Items: When Frederick Warde played Virginius at the Tabor Opera House in Leadville the play was condensed to five acts. After the last act the audience showed no disposition to depart. After waiting about ten minutes Geo. W. Reid, who is known as the "irrepressible" of the co., came before the curtain and said: "Ladies and gentlemen, the show is over, Virginia is dead and cremated, and that is certainly all a fair-minded person could ask. Same performance to-morrow night, when, if you insist upon it, Virginia will be killed again."—Eugenie Blair created a sensation here by driving through the streets a team of elks.

COLORADO SPRINGS.

Colorado Springs Opera House (S. N. Nye, manager): Barry and Fay on the 15 to a good house in McKenna's Flirtation. Every one well pleased.

CONNECTICUT.

MYSTIC.

Opera House (Ira W. Jackson, manager): Bishops' Muggs' Landing co. 21 to full house. This is its third appearance here. Carlotta as Little Muggs and Alfred McDowell as the land agent, as usual, received great applause. The support was not as good as formerly.

Items: Della Shirley, late leading lady of the Louise Pomeroy co., will star next season with Cristie Palmosi. The co. will be known as Palmosi's Star stock co. Great Scott, a farcial comedy, and Untangled Mystery, a comedy-drama, will be part of the repertoire. The co. will probably open their season in Mystic next November.

WILLIMANTIC.

Adam Forepaugh's Circus to crowded tent on afternoon of 19; in evening to good-sized audience. Mr. Forepaugh's Circus is one of the few entertainments of the kind that one does not come away from cross and disgusted. The street parade was exceptionally good.

DAKOTA.

SIOUX FALLS.

Grand Opera House (S. M. Bear, manager): Nellie Walters Comedy co. 12 Silver Spar and Nerve 18-19, to good business, in spite of the warm weather; the Two Johns 28; Merchant of Venice and Phœnix 29-30 by Prof. William Gibney and wife, assisted by local talent.

Items: Hamlin's Wizard Oil co., No. 12, is giving entertainments in the base ball park to large audiences.—Barnum's advertising car, No. 1, was in the city last week billing for September 5.

ILLINOIS.

FREEPORT.

Germania Hall (H. J. Moock, manager): The Wizard's Dream co., which was billed for 15 and 16 failed to put in an appearance. Nothing has been heard from it, and the co. has probably collapsed. No attractions this week.

BLOOMINGTON.

Dudley Theatre (Fell and Perry, managers): Gilmore's Band 24.

Grand Opera House (C. Schroeder, manager): Switzer-Hamilton comb., 28, week, to light houses.

Pavilion Summer Theatre (Fell and Perry, managers): Chicago Opera co. 18 week to appreciative audiences.

ROCKFORD.

Opera House (C. C. Jones, manager): Robert Downing was greeted upon his first appearance here the 20th as Spartacus the Gladiator with a good house. The supporting co. was excellent. Co. closed season here.

JOLIET.

Opera House (R. L. Allen, manager): William Brady's dramatization of Haggard's novel "She" was well presented to a fashionable and large audience 21. She presented quite a haggard appearance after passing through the fire of life.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager). P. S. Gilmore gave two jubilee concerts 23, afternoon and evening, assisted by the Springfield Oratorio Society. Mr. Gilmore has several vocal artists of good repute with him, who sang the number assigned to them with fine effect. The attendance was large.

PANA.

There has been no amusements here for six weeks. Professor Morris' Equine and Canine Paradox is booked for June 25-27, and Blind Boone for July 2.

IOWA.

MARSHALLTOWN.

Woodbury Opera House (D. R. Sumbardo, manager): A very light house greeted Mlle. St. Ormond's Parisian Models 22. No ladies in the audience.

Item: A. G. Glick is booking for the Odeon, and will probably be the manager.

DUBUQUE.

Opera House (Duncan and Waller, managers): Nothing for past two weeks.

Baldwin Theatre co. 18-24, to a successful week's engagement, playing Queen's Evidence, Two Orphans, Esmeralda, Kathleen Mavourneen; Monte Cristo, Octoroon and Van the Virginian. The engagement closes house for the season. The Baldwin Theatre co. also closes here, and will remain in the city until the Fall season, Mr. Baldwin having purchased a fine dwelling.

MASSACHUSETTS.

NEW BEDFORD.

Items: The People's Theatre opened 25 for week with the star Vaudeville troupe.—The Circus Royal gave four performances 25-26 at South End Grounds at low prices.—Floy Crowell is spending the Summer in this city.—Prof. Charles Colby, of this city, is the second victim of the parachute act, having broken a leg in Connecticut.—Prof. Woodward and his performing seals were at the Rink all last week to good business. The exhibition is a wonderful one.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Nora in Dad's Girl, Fire Fly, Little Detective, Hidden Hand, Unequal Match and Jack Sheppard 18-23, did such business as might be expected with the mercury ranging from 80 to 100 degrees. Vivacious, sprightly and many like terms have been aptly linked with Nora's name, but there is something so immeasurably better in some of her work than such adjectives imply that they seem almost unworthy of her. Dad's Girl and An Unequal Match furnish Nora's emotional capabilities excellent opportunity, her performance being marked with a delicate refinement, unaffected simplicity and sympathetic grace, charming to say the least, and making one wish plays of the Hidden Hand and Jack Sheppard calibre could be forever placed out of her reach. Support good; Fred. Williams, J. M. Donavin, Harry English and Frank Kingdon especially so.

Items: The local police have made their customary botch in attempting to capture Harry Taylor of the Forepaugh show, who committed a murder here on the 13th. Two innocent men were arrested in New York State on suspicion and released. Taylor, doubtless, remained in the suburbs here for some days.—Your correspondent was favored with a call from Manager Williams and Business Agent Otis 18.—It is not generally known that Sophie Thorne, who was the Genie of the camp with the Ellsler-Gardiner-Aladdin co., late last season, is none other than the much-heralded step-and-endurance dancer over whom Tony Smith and Charles R. himself are so enthusiastic, and who is engaged for the He, She, Him and Her co.—Nora closed a successful forty-three weeks' season here, and will open again Sept. 3.—J. M. Donavin, who has shared the leading business, is re-engaged.—George P. Grant, formerly with the A. Kerstrom and Banks parties, is visiting at his old home in West Springfield.—Maude Banks adds Ingomar to her repertoire next season, opening September 1 at Woonsocket, R. I.—Tony Smith has made a happy choice in selecting Charles Benton to manage his London Variety Agency.—J. M. Donavin will Summer at his home in Carthage, N. Y., and Fred. William and wife (Abia) at Brighton.—The Opera House at Greenfield, never a very successful theatre, has once more been placed under new management, Thomas N. Buddington assuming the helm.—Joe Norcross, stave manager, is at present busy with estimates for the Mason Car co. of this city for advertising baggage and passenger coaches for the Haverly Cleveland Minstrels.

FITCHBURG.

Wilbur and Freeman's Circus did a good business 22. Prof. Charles Colby, the aeronaut, with this show, broke his leg in making the drop from a balloon at Marlboro 21. Another man attempted to make an ascension here, but fell when the balloon had got a short distance from the earth and injured his back. At Leominster 23 a large gale struck the show before the evening performance and demolished the big tent and leveled the other, causing a loss of several thousand dollars.

HAVERHILL.

Academy of Music (James F. West, manager): With the exception of an amateur minstrel co. the house will be closed till August 23, when Thatcher and Primrose's Minstrels will appear. King and Franklin's Circus gave a fair performance 20; Miller and Freeman's Circus 28; Forepaugh, July 13.

Items: James F. Dean, of the Run of Luck co., is spending his vacation here. He will probably travel with one of J. M. Hill's cos. the coming season.

MILFORD

The Grand Circus Royal drew large audiences 20. The show was good for the money. Evidently the outfit had seen better days, or the name belies it, as the royalty has departed. Dorriss and Sullivan's Circus July 7.

AMESBURY.

Two small circuses have been barnstorming the town for the past week to rather small business. One of them, Hilton and Mack's, was formed here. The hurricane upset their tents on the opening night, 23, and no performance was given. Wilbur and Freeman have changed their date of July 4 from here to Newburyport on account of the celebration here. Manager Curries has accepted the position of clerk in the American House during the Summer.

HOLYOKE.

The theatrical story is soon told this week. The Opera House has been closed for several weeks, and the boiler-room rats have been disturbed by no more serious outbreak than the high school graduating exercises, which took place 22.

Items: Sally Cohen, last season with the My Aunt Brid et co., has signed for next season with the Two Old Cronies.—Loie Fuller's recent hit as Josephine in Pinafore, at St. Louis, is another scalp in her belt of successful assumption.—Clarence Dural may be a mascot, but I consider Jarbeau her own lucky star.—Helen Adell, as has been her custom, is playing Binghamton, N. Y., for the Summer season.—Your correspondent spent a part of the afternoon of 23 in Springfield with Fred Williams, of the Mora co. He is an exceedingly pleasant gentleman, and is well known in the business. The season of the co. closed in Springfield 23. The next will open either in Saratoga or Worcester latter part of August. Fred says: "Money seems to point to Worcester, as it would be fair time; but we are anxious to see the Saratoga season at its heighth, so as yet we are undecided as to what we will do."

LYNN.

Music Hall (James F. Rock, manager): The regular season opened August 29, '87, with Atkinson's co. in Peck's Bad Boy, and closed with Zo Zo June 19. During this time eighty-six companies appeared in 205 performances. Eight cos. played week stands, two five-night stands, six three-night stands, and seven two-night. Seven cos. played return engagements. The hall was also open thirteen nights for local entertainments, and there were three lectures. The season has been quite profitable, and Manager Rock has many fine attractions booked for next season.

Items: Work on the new Opera House is progressing fast, and it is more than probable that many needed changes will be made at Music Hall. Lynn is a growing city, and although it is near Boston there is yet room for business.—I wish to thank Manager Rock and his amiable wife for courtesies during the past season. Also all of the traveling managers I have met.—Charles F. Mills, late stage carpenter at Music Hall, is to build the stage in the new Opera House.

NORTHAMPTON.

A very fine concert was given at Social Hall 18, by Emma C. Thursby, assisted by C. N. Allen and his orchestra and Wolfe Fries. The whole programme was rendered in an effective manner to a large and select audience.

Items: G. W. Presbury and wife (Annie Russell), of the Madison Square Theatre, have been rusticating in this city the past month. They spend the ensuing month on the ocean beach of Maine.—Lucille Meridith is summering in New York City.

MICHIGAN.

DETROIT.

Such entertainments as were given at the Detroit theatres this week were purely local affairs. Nothing is announced for the coming week save the Ives Benefit 25, at the Detroit Opera House.

Items: The benefit to Miss Ives will consist of a presentation of her new play, Lorine, with the following cast: Will D. Hufnagel, who has been with the Ivy Leaf co., will undertake the part of Vladimir Bazaroff, and Libbie Grabowsky the role of Lorine, while the remainder of the co. is composed as follows: Ivan Markovus, H. Labadie; Gregory Petrovitch, I. Cohen; Lord Carusford, T. H. Wakefield; Peter Tomoffsky, Frank Hamburger; James, Clarence Smith; Michael, Frank Hartwell; Gendarme, T. C. Morrison; Mabel Drysdale, Stella Shoecraft; Mrs. Hudson Powderly, Mrs. E. H. Hines; Mme. Nicholovitch, L. Agnes Jones. As noted in a former letter, the play contains considerable dramatic power and merit, and is worthy of a trial, and if some manager, in search of new attractions, should take it up, it will undoubtedly make a very successful one.—Very complimentary notices occasionally reach the Detroit papers from London, regarding the clever acting and charming personality of Phœbe Russel, now with Daly's co. abroad, and it is a matter of some pride to the city that so many of the successful players of the present day claim Detroit as their home.—Wonderland presents her usual quota of startling attractions, novelties and short stage farces and burlesques, and draws large crowds daily.—The city is billed from one end to the other with the gorgeous lithographic announcements of Barnum's show, due here on the 2d of July.—The Mendelssohn Quartette and Fourth Regimental band and orchestra, will give their third and final concert at the Light Guard Armory on Thursday evening, and a heavy attendance is anticipated.

PORT HURON.

City Opera House (L. A. Sherman, manager): The Hetty Benard Chase co. five nights commencing 11th in Rags, the Wild Cat; M'liss (their "own version"); Octoroon and Rosedale, played to good houses first night in Rags co.; nothing extra. Miss Benard is excepted, as she is quite a pleasing actress, even if she is playing unauthorized pieces. Cross and Merritt's United Minstrels to light house 16. This was positively the rankest specimen of a minstrel show that ever appeared here. It was their first performance, however, having lately organized—some excuse for them.

Item: About two months ago T. M. Brown, of Brown's Comedy co. fame, rented the Princess Theatre organized a co., and commenced giving performances at ten and twenty cents. He played any and every thing, from U. T. Cabin up, and seemed to be doing a fair business, until last week when he unceremoniously departed for Ypsilanti, taking the co. with him, and leaving sundry debts behind, which he vowed he would liquidate in due course of time. His creditors have little hope of his keeping his word, for a man who will pirate plays as he has will not allow small unpaid bills to enter very largely into his future consideration.

BIG RAPIDS.

The Schofield Grand Concert co. played to a fair-sized house June 18. Frank Tucker played to light house June 21. Next attraction Mattie Goodrich co. June 25, week.

GRAND RAPIDS.

Redmond's Grand (C. H. Garwood, manager): Muldoon's Picnic had a fairly prosperous week of it. Nothing booked for next week.

Powers Opera House (C. H. Garwood, manager): Katherine Walsh benefits 25 and 26; Lost in London 28.

MINNESOTA.

ST. PAUL.

People's Theatre (C. J. Wilson and L. W. Walker, managers): Despite the extreme sultry weather, this cosy little theatre has been well filled by good class audiences, week 17-18. The play, a very interesting social drama, The White Feather, was presented in a neat and commendable manner by the excellent stock co. engaged. The audiences heartily applauded the various good points. A. L. Lipman's impersonation of a young English lord was a fine, manly piece of acting, evidencing a keen conception of a difficult part; he won much favor. The role of Magdalen was finely given by Linda Dietz. Her expressive face and earnest intensity in the emotional scenes won the sympathy of her audience at once; Lisette Le Barron deserves credit for her decidedly good impersonation of the gay Constance. Myron Calice and Chas. Stanley had good parts and played them well. Mary Myers and Ada Deaves well deserve mention; Chas. Coote, Herbert Ayling and Harold Russell sustained their roles creditably. The performance gave general satisfaction and the enterprise promises a success.

The Grand Opera House was crowded to the doors 21. A grand concert was given by leading local talent of the city to a full house, and was greatly enjoyed by the audience.

Sells Brothers' United Shows 18, and drew an immense crowd at each performance. They have a good collection of animals and a fine stud of horses. The ring performances were exceedingly good. Mlle. Adelaide Cordona is a graceful equestrienne of great merit. Wm. Showles is a fine rider, Will Sells is a good-looking athlete, and does some splendid riding; Wm. O'Dell does an act with twenty-three steeds in grand style. The Hippodrome races were a taking feature.

WIRED WING.

Casino Opera House (George Wilkinson, manager): The Two Johns, 22, to a large house, audience in a continual roar despite the heat.

MANKATO.

Grand Opera House (C. H. Griebel, Jr., manager): The house was dark for two weeks. Two Johns co., June 23, then the house will be closed for this season for repairs. Andrews Opera co. will inaugurate the next season about the middle of August.

ST. CLOUD.

Sills Bros.' Circus, 16, to the usual big business. The show is a large one, but the performance lacks novelty.

Items: The periodical railroad accident happened to Sells' Circus at some point above Brainerd, delaying them so that they were only able to give an evening performance at that place.—The Andrews Opera co. has closed its season and gone into Summer quarters at Lake Elysian, this State. The co. was booked for 258 nights the past season, and played 257, missing one night on account of a blizzard.

MISSOURI.

KANSAS CITY.

Music Hall: Olivette was given this week with the following cast: Olivette, Marie Roe; Valentine, John C. Garr; Captain De Merrimac, Charles Gifford; Duke, Charles A. Gilbert; Coquelicot, James Maas; Bathilde, Minnie Sharpe; Valentine, Genevieve Louise Brett; Marvejol, Albert Manshed; Monstique, Grace Hallingsworth.

Gilmore has come and gone. The musical festival was a grand success, financially as well as artistically, though the roof of the Exposition leaked, causing thousands of umbrellas to be hoisted.

Items: Signor Liberati, with Gilmore, is a very funny Italian. He came down to Kansas City last Fall to get the engagement this year at the Exposition. When he was told that Gilmore had been secured and had a better band than himself, he said: "Ah," in the strongest of accents and with the facial expression and gesticulation of which an Italian is capable of, "Gilmora band is no goot; anvils and cannons breaka the roofa, smasha the glass, all noise, no museek—too mucha racket." He tells all his friends that he is only with Gilmore to "guta on to de beeziness."—Edith and Nellie Faye, of the Lyceum Theatre, New York, spent Saturday and Sunday at the Centropolis. They were on their way East from a visit along the Pacific coast, and stopped off here to visit friends.—The Ninth Street Theatre will open in September with Lizzie Evans.—Manager Judah, of the Ninth Street Theatre, wife and daughter, Miss Blanche, leave shortly for Asbury Park, N. J., where they will spend the Summer. They will stop at St. Louis en route.—Charles Shackford has been added to the Thomas Opera co. He has a splendid baritone voice.

MONTANA.

BUTTE.

Grand Opera House (John Maguire, manager): Mc ee Rankin last week. Jeffreys Lewis this week, playing to good business.

NEBRASKA.

HASTINGS.

Kerr Opera House (Dave Taggart, manager): The musical event of the season was on the 18th, when Gilmore's Band gave two concerts. Fully 9,000 people heard the afternoon outdoor concert at the Fair Grounds, and the attendance at the Opera House in the evening was one of the largest in the history of the house.

NEVADA.

CARSON CITY.

Carson Opera House (George W. Richards, manager): We are to have Wilber's Comedy co. 21-3 at the low prices of twenty, thirty and forty cents for admission. This is the first time any co. has tried the cheap admission experiment here, and it remains to be seen what it will amount to in the box-office. From here they go to Reno 25-27, and jump to Salt Lake, where they open in Three Wives to One Husband.

NEW YORK.

TROY.

Griswold Opera House (Jacobs and Proctor, managers): The fairly successful engagement of the Wilbur Opera co. brought the highly satisfactory season of this theatre to a close 23. After a thorough revamping, the house will reopen August 13.

Items: Irvin Brothers' Circus is billed for June 28-30. May Adams Burlesque co. did poorly at the Troy Theatre last week.—Harry Clarke Fitch, of Schenectady, has been engaged for Stephen Leach's Broken Hearts next season.—The season at Rand's does not open until October. The work of improvement goes on.—Florence Bindley closed her season at Cohoes 18.—A magnificent new Opera House at Hackensack, N. Y., will be opened August 6.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Helene Adell and her superb co. are spending the Summer in this city, and three evenings during each week local theatre goers are given a dramatic treat. They presented As in a Looking-Glass 18, An Unequal Match 20, and Nell Gwynne 23.

SYRACUSE.

Items: Frank and Lillian White are here for the Summer. They are preparing a new sketch for next season.—J. E. Sidley, of Chanfrau's co., is home.—Manager Plummer, of the Grand, is spending the week in Rochester, his former home.—The local lodge of Elks has moved into its new club-house, adjoining Hotel Candee.—H. R. Jacobs was in town last week.

AMSTERDAM.

Irwin Brothers' Circus 18-21 to large attendance; show first-class in all respects, in fact, worthy triple the price of admission.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): The sweltering heat of the past week did much to lessen the attendance to witness the production of Zitka by an excellent co. Although the audiences were good-sized they were small in comparison to what they would have been had the weather not been so oppressive. The house has closed for the season, and will reopen August 27.

Items: John J. Lehnen, manager of the Windsor Theatre, Chicago, is in town, where he will pass the Summer.—A. E. Wolf, of the Lyceum, has gone to New York, where he will remain for some time in the interests of the house.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): George A. Hill's co., or the cheap prices which are not played to during the regular season, drew large audiences week of 11. The house has been remarkably well patronized the past season, and will be closed till August for repairs. King and Franklin's Circus is billed for July 4.

BUFFALO.

At the Court last week Little Nugget, by the Sisson and Cawthorne co., brought out fair-sized hot-weather audiences. Peter Baker's Chris and Lena this week.

The Museum's season wound up the 23, Louise Arnot's long engagement coming to a close. Leah the Forsaken was last week's bill.

Item: Jennie Kemble will have a half interest with Mr. Jacobs in what was the Grand Opera House of last season. Its new title will hereafter be Corinne's Lyceum.

OHIO.

COLUMBUS.

The event of the week was the appearance of Pawnee Bill's Wild West show at Recreation Park. It opened to very good business, but an unfortunate affair spoiled the engagement. On the opening night a crowd of boys and men on the outside of the grounds got into a racket with the Indians and cowboys on the inside. Sticks and stones were used as arguments for some time but finally a shot was heard, and a young man named Frank Hill was found on the outside with his heart pierced with a 48-calibre ball. The whole camp was placed under arrest, and Indians, cowboys, managers and attaches, to the number of eighty were taken to the station-house and kept over night, leaving the squaws and papooses to shift for themselves. After examination all were dismissed with the exception of four cowboys who were on duty at the fence at the time of the accident (?) The most suspicion rests on a cowboy, Walter Low. His case has been postponed till next week to enable him to get some of the parties connected with the show, which is now in Pittsburg, as witnesses. The managers claim that the shooting could not have been done by any of his party, as none of them are allowed to carry loaded weapons. Appearances are against them, however, as no one but a cowboy would be apt to carry a 48-calibre revolver.

James Geary, of Pittsburg, has taken the management of the Wonderland Museum and Theatre, and opens Monday with Big Winnie as the star attraction in Curio Hall and a good vaudeville co. in the theatre.

An average temperature of 100 degs. in the shade did not help business much at the variety theatre, which was light all week.

Hessenauer still says he will keep the Casino open every Sunday, but it is probable that some means will be found to make him obey the law. Cain, of the People's, and Eichenlaub have been respecting it for some time.

DAYTON.

Memorial Hall, Soldiers' Home (J. Clinton Hall, manager): The attendance during the past week has been unusually large, which fully demonstrates that the Home stock co. is meeting with the popular favor of the patrons of this theatre. The Victims 17, to splendid business. One of the best bills of the season was The Dead Heart 23, and was witnessed by an audience that tested the capacity of this theatre. The production was a tribute to Manager Hall, and on him reflects the highest praise for its splendid presentation. With disparagement to none, mention should be made of the Robert Landrey of W. A. Whitecar and the Abbe La Tour of Lawrence Hanley. Both gentlemen acquitted themselves nobly, and earned a recall at the close of Act IV. Mr. Hanley's death scene was most realistic.

Items: Larry H. Reist, manager of the Grand, is in Chillicothe superintending the remodeling and general decorating of the theatre that he will manage in that city.—Professor Eugene Kenny, musical director or the Cold Day co., is home for a few days.—Lawrence Hanley, of the Home co., has the honor of being a member of The Players' Club of New York City. It is an honor to the club as well.—The members of the Home co. are all staunch admirers of The Mirror.—Gorman's Minstrels will play an engagement at Havlin's Theatre, Cincinnati, during the Centennial Exposition, and the pork-packers and visitors to Porkopolis will find the co. the most complete minstrel organization now before the public.

AKRON.

Academy of Music (W. G. Robinson, manager): George Ober, under the management of Dickson and Power, presented Dr. Jekyll and Mr. Hyde to a fair house on the 15. The audience did not take kindly to the nightmare. Copies of the piece were given to each reserved seat purchaser.

LANCASTER.

Chestnut Street Opera House (H. Wilkremyer, manager): The McGibeny Family gave an exceptionally fine concert 21, to a crowded house.

WASHINGTON C. H.

Opera House (H. B. Smith, manager): Owing to the intense heat the McGibeny Family did not have the crowded house here expected, although every seat had been sold before their arrival in the city. Hugh and his violin captivated the audience, and little Leo was a great favorite.

HAMILTON.

Music Hall (Hatsfeldt and Morner, managers): New Orleans Juvenile Opera co. 24.

Item: Hamilton Lodge of B. P. O. Elks, No. 93, was organized 5 and is now in working order.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): This house has been dark for the last seven nights. A sound policy on the part of the management, for this is the season when Jumbo stalks in his skeleton for comfort, and the advent of flying-horses and wide-mouthed hippotami, proclaims the coming of Barnum's Circus the 26.

Items: Sedley Brown, Theodore Rock, Annie Crosman and Carrie Livingstone are here for the Summer.—Henrietta Crosman, who closes her season as leading support of Downing this week, is expected home Monday. She has won her laurels in the part of Parthenia, receiving the highest commendation from the press wherever she has appeared in this role. At Denver, the press and public pronounced her Parthenia equal to that of Mary Anderson, whom she closely resembles.—D. H. Wilson, under whose competent management the play Among the Pines was recently produced in New York City, is well and favorably known here, for the many excellent plays he has staged here in the last three years.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Owing to the extreme hot weather 18-19 Professor Burk's Horse Show did not turn people away. A fairly good entertainment was given.

Item: The people were most gloriously gulled 22d by Barnum's Greatest Fraud on Earth. The evening performance lasted a very short hour. An extra charge of fifty cents was made for reserved seats. The tearing down of the tents and seats before the show had hardly commenced was a reprehensible imposition. The audiences were light, but the show a good deal lighter. The Barnum party will be disparagingly remembered by our people.

TOLEDO.

People's Theatre (F. H. Cobb, manager): Newton Beers in Lost in London, has drawn fair houses the past week considering the very warm weather.

Presque Isle Theatre (G. W. Bills, manager): The past week has been devoted to The Merry War and Iolanthe by the MacCollin co. Both operas were finely rendered, and the business was good.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): The Reilly and Woods comb., direct from the Bush Street Theatre, San Francisco, 11-16, to large business. This is a creditable variety co., and was well patronized by the admirers of this sort of entertainment. Patti Rosa co. week of 18, in a brilliant repertoire, to good business.

PENNSYLVANIA.

ALLENTOWN.

Music Hall (A. B. Grim, manager): Sanger's Comic Opera co. filled week of 18 to light business. La Mascotte, Bohemian Girl, Olivette, Chimes of Normandy, and Pinafore were presented. Delle Fox, the star of the co., made quite a hit. She is quite young, and an excellent singer. C. B. Smith takes good care of the comedy parts. As a whole the co. is one of the best that appeared here this season at popular prices, and deserved better encouragement.

Items: From the present outlook the Sanger co. will be compelled to use their wits in order to get out of town. It has had exceedingly bad luck since leaving New York for the "Summer snap," and business here was distressingly light. I learn from members of the co. that they have not yet received their salaries, and the manager, Mr. McLoy, left during the middle of the week for the purpose of raising money to pay hotel bills, promising to send sufficient funds by Monday, 25, to settle all debts contracted during their stay here, but neither the money nor the manager has been heard from. The members are in great distress, and have no funds whatever, and Manager McLoy is deserving of the severest censure for leaving the co. under false pretense and promises, and is spoken very harshly of, not only by the co., but our citizens as well. The hotel bills amount to something like $300, and I learn that Madam Steiner, the directress of the co., with some of the principals, are endeavoring to raise sufficient funds on their jewelry, etc., in trust, in order to adjust the claims of the hotel proprietors, and pay fares to New York. With this, I feel sure they will meet with success, as the hotel keepers are willing to make a reasonable compromise with them under the circumstances. The members of the co. are well-behaved, and have the sympathy of our people in their trying situation, but will, in a day or so, I think, have everything satisfactorily adjusted.

PITTSTON.

Music Hall (W. D. Evans, manager): The Clark Comedy co. opened 18 for week to fair house—of paper. After two more nights of slim houses, the co. closed 20 and sought pastures new. Warm weather the cause.

RHODE ISLAND.

PROVIDENCE.

Keith's Gaiety Opera House (B. F. Keith, manager): This week will be seen Prof. J. Hartl's Viennese Lady Fencers; also the opera of Fatinitza, together with the Gaiety Vaudeville company, consisting of the Four Tourists, Falke and Semons, The Ventinis, The Whipple Twins, Jennie Pickert, Julia Kelly, Baby Bell. The past week was a succession of big houses.

Westminster Musee (James W. Bingham, manager): This week is devoted to that farrago of nonsense, The Kindergarden."

Sans Souci Garden (W. E. White, manager): John J. Braham's Comedy co. in Baby is the attraction for this week.

TENNESSEE.

MEMPHIS.

The Turners of this city will open the season at Jackson Mound Park 29. Dickson's Opera troupe July 2, one week. Memphis Zouaves, 26, gave an entertainment to reimburse their treasury, since the late treasurer defaulted. The famous Chickasaws will give a drill at the same time.

KNOXVILLE.

People's Theatre (W. H. Burroughs, proprietor): The Summer theatre continues to do a very good business. Crowds nightly. The co. has been strengthened, and is doing good work.

Bijou Theatre (G. W. Mitchell, manager): The Bijou opened up last Tuesday night to packed house. The manager has secured a good co. of twenty-one artists. The dramatic part of the co. is permanent, the olio being changed every week. Rayward and Williams, acrobatic comedians; Ida Reynolds, serio-comic, and Robert Bennett, new actor, will be added to the co. next week.

TEXAS.

SAN ANTONIO.

Mr. Mullaly, the new lessee of the Grand Opera House, has left for New York to look after his booking. He sailed by steamer to-day from Galveston. Mr. Rische, the late lessee, will leave about the first of July for New York to attend to the booking of his new theatre, the Hennepin Avenue Theatre of Minneapolis, which he has secured for a term of years. He is to be congratulated on getting such a fine house, and Minneapolis will find in him a rustling young manager.

HUNTSVILLE.

The Bailey Troupe under canvas 15 and 16 to poor business. The show carries nine wagons including band wagon, about twelve people. Show poor. They bought a new wagon for their advance here from the penitentiary. They have been showing small towns in this country. Nothing booked at Opera House for this or next season.

Item: John Holligan goes out as business manager for Sam Erwin Ryan next season.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Evan Stephens' local Grand Opera co. of one hundred voices rendered Bohemian Girl 14 matinee and 15 evening to packed houses. This has been a phenomenal run. Total receipts for five performances $2,400. The co. were photographed by artificial light at the close of performance. Mr. Stephen will present each member with a copy as a souvenir. Barry and Fay 18 to fair house. The co. and piece, McKenna's Flirtation, are first-rate, and the audience fairly laughed until their sides ached. The song, "It's the Proper Thing, You Know," caught on immensely, and in response to calls the performers reappeared nearly a dozen times, until they were completely exhausted. Wages of Sin by Adele Payne and co. next.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Sherlock Sisters, assisted by local talent, in Chimes of Normandy 18-19, gave excellent satisfaction to large audiences.

WISCONSIN.

MILWAUKEE.

The Hess Opera co. at the Park continues to be the only attraction at any of the places of amusement, and judging from the liberal patronage it is receiving, the management must be well satisfied. Martha and Il Trovatore were repeated this week and The Chimes of Normandy is to be given its first production of the season this evening.

Items: Sig Tomasi, musical director, and Helen Bertram, soprano of the Hess Opera co., were united in marriage 19 at St. John's Cathedral. The members of the co. and orchestra were invited by the bridegroom on the following evening, to partake of refreshments and a spread upon which the orchestra took advantage of the occasion by presenting Sig Tomasi with a gold-headed cane.

ANTIGO.

Opera House (W. Jones, manager): Nellie Syddons' Night Hawks Burlesque co. entertained a fair-sized audience of bald-headed admirers 18th; co. fair.

Item: The season is virtually closed, and the only entertainments through the Summer will be from straggling companies and Summer specialties.—Electric Lights have been placed throughout the Opera House, which greatly improves the general effect.

MADISON.

Holland and Gormley's Dime Circus 22-23 drew big crowds.

Kickapoo Indian Medicine co. came 18th and will stay four or five weeks. Boyse-Davis Dramatic co. week of July 9th.

JANESVILLE.

Myers' Opera House (P. L. Myers, Jr., manager): Felix and Eva Vincent comb. occupied 18-23 (race week) presenting Father and Son, Chip of Fogg's Ferry, Our Boys, Pygmalion and Galatea, Fanchon the Cricket, and Ireland as it Was to fair business, owing to the extreme heat, but to the best satisfaction.

Item: Annie Pixley was booked for June 9, but failed to appear on account of illness. William McAgue opens a new house at Evansville about the 25th.

EAU CLAIRE.

Opera House (J. E. Cass, manager): J. C. Stewart's Two Johns gave an entertainment here to a crowded house 19. The company were of the poorest quality of actors and completely disappointed the audience. Dan Costello's Circus gave six performances 19, 20, 21 on the regular grounds. Next week the Boyse-Davis 200, play six nights to 10, 20, 30.

CANADA.

HAMILTON.

Grand Opera House (Thomas Kiche, manager): Dr. Jekyll and Mr. Hyde had its first production in this city 21. The weather being exceedingly warm and the fact that there were a number of out-door attractions, the house was slim. Sydney Bowkett, who plays the dual role of Kekyll and Hyde, is the only member of the co. worthy of any praise.

Item: The Jekyll-Hyde co. closed its season here 21. The house is also closed for the season.

MONTREAL.

Theatre Royal (Sparrow and Jacobs, managers): Peter F. Baker's co. in Chris and Lena 18, week, to good business, considering the state of the thermometer which registers close on to 90. Mr. Baker's performance of Chris is too well known to need remark. He was ably supported by Lulu Miller as Lena, Wm. Hines and Harry W. Rich; rest of co. fair. This week Nelson's Specialty co. Next Lily Clay's Burlesque co., and last week of the season.

Item: C. A. Burt, business manager for P. F. Baker's Chris and Lena co., Wm. E. Hines and Jas. A. Ryan, the two comedians of the same, will leave for Europe about July 20, and return about September 3.

OTTAWA.

Grand Opera House (John Ferguson, manager): Charles Atkinson's Bad Boy co. drew a fair house in spite of hot weather 18. J. K. Emmet played, Fritz 22-23, to good business, considering that the mercury was 95 during both days.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES

Aladdin Co: Buffalo N. Y., June 25—week.

Augustin Daly's Co.: London, Eng., May to the close of July.

A. M. Barron Co.: Howard City, Mich., June 18—two weeks.

Barry-Fay Co: Los Angeles, Cal., June 25—week; San Francisco, July 2—two weeks.

Conrad the Corsair Co.: Chicago, Ill., June 18—two weeks.

Dollars and Hearts: N. Y. City June 25—week.

Dr. Jekyll and Mr. Hyde (Daniel Bandmann) Co.: Denver, Col., June 25—week

Dr. Jekyll and Mr. Hyde (Marlande Clark) Co.: Washington, D. C., June 25—week.

Dr Jekyll and Mr. Hyde (Hamilton) Co: Baltimore June 30-July 5.

Denman Thompson: San Francisco, Cal., June 11—four weeks; Los Angeles July 9—week, and close of season.

Dawn Co.: Boston May 28—indefinite.

Eunice Goodrich Co: Omaha, Neb., June 25—week.

Effie Ellsler Co.: N. Y. City July 2—week.

Fanny Davenport Co.: San Francisco July 9—indefinite.

Fred. Warde Co.: Newton, Kas., June 28, Topeka 29-30.

Felix and Eva Vincent Co.: Des Moines, Ia., June 25—week; Council Bluffs July 2—week; Central City, Neb., 9, Grand Island 10-11, Hastings 12, Kearney 13, North Platte 14, Denver, Col., 16—week.

George's Theatre Co.: Leadville, Col., June 25—two weeks.

Gus Williams' Co.: Portland, Ore., June 25—week; Walla-Walla, W. T., July 2-3, Spokane, Mont., 6-9.

George J. Curtis Co.: Warren, Me., June 25—two weeks.

Hill's People's Theatre Co: Madelia, N. Y., June 25—week; Rhinebeck, July 2—week.

Harrison-Rogers' Dramatic Co.: Chicago, Ill., 18—two weeks.

Helene Adele's Co.: Binghamton, N. Y., for the Summer season.

Imre Kiralfy Co: Saint George (Staten Island), N. Y., June 16—indefinite.

Irene Worrell Co.: Topeka, Kan., June 25—week.

J. H. Wallick Co.: Denver, Col., June 25—week.

J. O. O'Connor: Hoboken, N. J., June 25—week, Bridgeport, Ct., July 2—week.

John J. Brady Comedy Co.: Providence, R. I., June 25—week.

Lost in London Co.: Grand Rapids, Mich., June 28; Muskegon 29; Grand Haven 30, Milwaukee, July 1, Manitowoc 2, Sheboygan 3, Oshkosh 4, Appleton 5.

Lew Waters Co: Sioux Falls, Dak., June 25—week.

Lizzie Evans: San Francisco, Cal., June 11—three weeks; Oakland July 4—week; Los Angeles 16—week.

Meyer-Thorne Co.: Oxford, N. C., June 25—week.

Mattie Goodrich Co.: Big Rapids, Mich., June 25—week.

Morrison Dramatic Co.: Stockton, Cal., June 28-30.

Muldoon Pic Nic Co.: Peoria, Ill., June 25—week.

Our Strategists' Co.: N. Y. City, June 25—week.

Peck's Bad Boy Co.: Canton, N. Y., June 28, Ogdensburg 29.

Patti Rosa Co: Seattle, W. T., June 29-30.

Pete F. Baker Co.: Buffalo, N. Y., June 25—week.

Richard Mansfield: N. Y. City, June 18—two weeks.

Run of Luck: Chicago, Ill., May 28—indefinite.

Ransom Dramatic Co.: West Superior, Wis., June 25—week.

Roxy Co.: Hoboken, N. J., June 25—week.

Star Vaudeville Co.: New Bedford, Mass., June 25—week.

She (Webster-Brady) Co.: Colorado Springs, Col., July 2-3, Leadville 4-5, Aspen 6-7, Denver 9—week.

Switzer-Hamilton Co.: Decatur, Ill., June 28—two weeks.

Star Theatre (Felton) Co.: Muncie, Ind., June 25—week.

The Crystal Slipper Co.: Chicago June 11—three weeks.

The Cavalier Co.: Chicago, Ill., June 25—week.

Three Wive to One Husband Co.: Salt Lake, July 2-3, Ogden 4-5, Provost 6-7, Montrose, Col., 9-10, Gunnison 11-12, Canon City 13-14, Greeley 16-17, Cheyenne, Wyo., 18-19.

Uncle Tom's Cabin (J. P. Smith) Co., New York City June 25—week.

Uncle Tom Cabin (Rusio-Swift) Co.: Aurora, Ill., June 28, Elgin 29, Rockford 30.

Ullie Akerstrom: Boston, June 4—four weeks.

Ward Comedy Co.: Salt Lake City July 2—week.

Wilson Theatre Co: Terre Haute, Ind., June 25—week, and close of season.

OPERA AND CONCERT COMPANIES.

Blind Boone Concert Co.: Pana, Ill., July 2.

Boston Comic Opera Co.: Duluth, Minn., June 25—week.

Corinne Co.: Boston July 2—indefinite.

Clark-Sammis Opera Troupe: Toronto, Can., June 25—season.

Chicago Opera Co.: Collinsville June 25—week.

Conried-Herrmann Opera Co.: St. Louis, Mo., June 18—indefinite.

Carleton Opera Co.: Baltimore June 11—indefinite.

Duff Opera Co.: New York City June 11—indefinite.

Dickson Opera Troupe: Memphis, Tenn., July 2—week.

Dreshon-Starr Opera Co.: Minneapolis, Minn., June 11—indefinite.

Gilmore's Band: Cleveland, O., June 27-28, Pittsburg, Pa., 29-30, Manhattan Beach July 1—three months.

Lyceum Opera Co.: Washington June 11—indefinite.

Mexican Band: Chicago, Ill., June 18—two weeks, thence to Paris, France.

McCaull's Co. (No. 1): New York City June 25—week.

MacCollin Co.: Toledo, O., June 18—two weeks; Cincinnati, July 9—indefinite.

Nadjy (Casino) Co.: N. Y. City, June 11—indefinite.

Noss Family: Elk Rapids, Mich., June 28-29, Charlevoix 30, East Jordan July 2, Mackinaw City 3, St. Ignace 4-5, Mackinac Island 6-7.

Nelasson's Spanish Opera Co.: San Francisco June 11—indefinite.

Royce-Lansing Bellringers: Henderson, Ind., June 28, Jordan 29, Shakopee 30.

Wilbur Opera Co.: Boston May 28—indefinite.

W. S. Moore's Opera Co.: Cape May, N. J., July 2—indefinite.

MINSTRELS.

Dockstader's Minstrels: Sacramento City, Cal., July 6-7.

Gorman Brothers' Co.: Cincinnati, O., July 2—indefinite.

Lew Johnson Minstrels: Los Angeles, Cal., June 25—indefinite.

San Francisco Minstrels: Ingersoll, Can., June 28, Strathroy 29, Chatham 30.

VARIETY COMPANIES.

Barlow's Metropolitans: Chillicothe, Mo., June 25—week.

D'Esta Curley Co.: Phœnixville, Pa., June 28, Carlisle 29-30.

Eugene Robinson's Floating Museum: Madison, Ind., June 25—week.

Kellar: Boston June 25—week.

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MIRROR LETTER-LIST.

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Allen, Leslie
Anderain, Wm.
Anderson, W. C.
Anderson, A. B.
Aborn, Sargent
Anderson, A. M.
Alberto, Carl
Abbott Chas.
Bingham, Marie
Barney, A. N.
Bartine, Chas.
Belford (cable)
Binkhouse, F. J.
Backus, Mr.
Brien, J. F.
Burton, Chas. A.
Barron, A. M.
Bradley, Leonora
Block, S. S.
Boniface, Stella
Belgrade, Adele
Bowers, Mrs. D. P.
Brooker, Frank
Bernstein, Jeff
Biaidedell, W. B.
Barrymore, M.
Baags, F. C.
Brown, Sedley
Boyd, Archie
Brandon, Olsd
Banks, Maud
Bloodgood, Mrs. N.
Burbank, A. P.
Blackthorn Co. Mgr.
Barrett, Annie
Chiappea, Sig. A.
Cooper, Geo. S.
Campbell, J. W.
Curtis, F.
Clark H. M.
Carpenter, Nettie V.
Carpenter, Caroline F.
Canfield, W. T.
Crabtree, Lotta
Claxton, Mgr. Kate
Carhart, J. L.
Cleveland, Bessie
Charles, R. D.
Colby, Herbert
Clay, Lamar
Cosdit, S. K.
Compton, W. H.
Carey, Eleanor
Cromwell, C. F.
Carli, P. R.
Carmen and Lepisto
Charles, W. A.
Carr, Frank
Crowell, G. W.
Crandall, Harry
Coburn, S. K.
Conyers, T. A.
Conway, Lizzie
Carroll, E. H.
Chaplin, Daisy
Cleveland, W. B.
Connelliee, Georgie
Clement, Clay
Caisf, Jennie
Carleton, W. T.
Duffy, W. J.
Dana, Newton
Dyllon, J. B.
Duncan, A. O.
Douglass, Byron
Dowd, Mamie
Dr. Belleville, F.
Dijon, Pauline
Daniels, Carrie
Duffield, Pauline
Daly company
Downing, R.
Dein, Otto
De Schmidt, Louis
De Bar, Blanche
Davis, T. B.
Elmer, Harry
Eastwood, Chas.
Emmett, J. K.
Earle, W. A.
Evenson, Isabelle
Elliott, Adelaide
Fox, John G.
Fassett, Owen
Furst, Wm.
Forrest, A. H. (tel.)
Frye, Louis
Florence, Kate
Fox, Sid
Frieder, Mme.
Faraum, G. D.
Gray, Minnie Oscar
Granger, Lillian
Greer, Julian
Graves, Gladys
Goodrich, A. C.
Gilmartin, J. J.
Graham, Joseph
Grover, Ella N.
Graham, B. R.
Grinnell, Bessie
Gilmore, J. W.
Gerald, Florence
Gorman, R.
Gray, Ada
Hentchel, Geo.
Howard, C. L.
Henley, E. J.
Harrington, H.
Hagger, Emma
Hawley, H.
Hubbard, E. L.
Hayden, R.
Hardie, J. M.
Hughes, H.
Husted, H. E.
Hess, C. D. (Mgr)
Hermann
Healy, Nelly
Harris, C. H.
Harrison, D. B.
Hudson & O'Neil
Huntley, Arthur
Hayden Wm.
Handel, Josef
Hendricks, Emma
Jarvis, Pierce L.
Johns, Barter
Johnston, W. J.
Jefferson, Mgr. Joseph
Jones, O. D.
Jaanuschek, Mme.
Jackson, H.
Jeoffries, Minnie
Jarbeau, V.
Jackson, J. S.
James, Louis
Kline, Charles
Kendall, Lizzie
Koehler, C. J.
Keating, F. E.
Kernell, Harry
Kyle, Howard
Kunel, J. S.
Kennedy, Harry
Lanen, G.
Loss, Arthur
Langtry, Mgr.
Lane, John A.
Larard, Belle
Lackaye, Wilton
Levy, E. H.
Lowe, G. W.
Livingston, Mrs.
Logan, A. B.
Locke, Charles E.
Lotta.
Longworth, D. G.
Logan, Celia
Lorraine, Emma
McCarthy, Chas.
Morros, Ramsey
Magninness, Dan
MacDonough, T. A.
Mayhard, Alice
Mile, Geo. C.
McKay, Andrew
Moulton, Gus
Mack, Joseph
McWade, R.
Melville, Chas.
Murphy, Joseph
McAllister, Phoss
Morris, Sam
Meredith, Harry
Mortimer, Chas.
Mackaye, Steele
Morris, L. B.
Morton, J. W.
Owens, E. A. (Tel.)
Polk, J. B.
Petrovsky, Marie
Paulding, Fred.
Percy, Marion
Pendleton, J. F.
Percy, Anna
Powers, Howard
Peronet, Ivan
Perreault, Miss A.
Prescott, Marie
Price, E. H.
Pastor, T.
Pomeroy, Louise
Robson, Stuart
Randall, Adelaide
Ricoby, Emelie
Rigdon, Elmer
Rees, Stella
Rahn, Oscar
Reed, J. A.
Redmund, Wm.
Riley, Pat
Reiter, F. E.
Rehan, Arthur
Russell, S. S.
Rowe, C. L.
Roche, Augusta
Rothmeyer, Adolph
Rising, W. S.
Reed, Etta
Ripley, Louise
Raymond, Mrs. J. T.
Stone, E. G.
Skiff, M. T.
Sully, Dan'l
Stephens, W. T.
Swanston, Wm.
Sellers, Harry
Stanley, Charlotte M.
Taft, Laura B.
Teegarden, W. A.
Tillottson, J. K.
Tremont, A. W.
Thorpe, C. H.
Templeton, Jno.
Verner, Charles Erin
Volley and Stafford
Vosburg, E. B.
Vernon, Ida
Williams, Esther
Walker, C. J.
West, J. C.
Waldron, A. J.
Weber, J. A.
Weems, Hattie
Walsh, Katharine
Willard, Frank
Winter, Annie
Weston, Frank
Waters, Joe
Whelan, M. M.
Wilson, James E.
Walton, Carrie
Winterburn, J. W.
Warren, Ed.
Wilson, Kate D.
Wentworth, May
Warren, Chas.
Zimmerman, E. E.

*** The New York Mirror has the Largest Dramatic Circulation in America.*

An Offer.

There is some uncertainty as to which candidate will win at the polls next November, but the fact that THE MIRROR has the largest dramatic circulation in America is as universally acknowledged as the co-relative fact that its circulation is considerably greater than that of all the other theatrical papers combined.

To settle the matter in the mind of any doubter who is willing to back his opinion with one thousand dollars and relinquish that amount to the Actors' Fund in case of failure, after an honest investigation to disprove our assertion, we again announce our willingness to cover that sum.

The Actors' Fund, as we have before remarked, is a most deserving charity and we should be glad to see its treasury increased by one thousand dollars.

The Mirror for the Summer.

Readers of THE MIRROR *who are going out of town for the Summer can have the paper sent to them on the following terms, by forwarding address and the amount to this office:*

50 cents for four weeks.
$1.00 for ten weeks.
$1.25 for thirteen weeks.
Free of postage.

Still a Sinner.

Two weeks ago we took the Philadelphia *Item* to task for its repeated violations of the Ninth Commandment. Our contemporary always presents a readable page of dramatic news on Sunday because the greater part of it is cribbed from THE MIRROR. Were one of these appropriated paragraphs in one hundred credited to its original source our contemporary would justify its excellent judgment and good taste in looking to our columns for supplies.

We began to cherish some hopes for the *Item's* reformation when in a recent issue it gracefully expressed its appreciation of its source of theatrical information in the following terms:

> The NEW YORK MIRROR, which is so admirably managed by Harrison Grey Fiske, criticises the theatricals with superior intelligence, and has made a strong impression in New York. It compliments *The Item* on its Theatrical Department. Many thanks. Compliments from so distinguished a gentleman as Mr. Fiske are always welcome. THE MIRROR is making a fortune.

Morever, the change of heart seemed complete, because the *Item* accompanied this frank tribute with only four thefts from our columns.

It pains us to find, after all, that our contemporary's penitence was as insubstantial as the stuff which dreams are made of. It was with more sorrow than anger that we discovered just thirty-seven uncredited MIRROR clippings in the *Item's* dramatic department of Sunday last.

We fear we shall have to give up the labor of reforming our unregenerate Quaker City friend from the pursuits of its wicked ways. There is no chance for it that we can see, unless the dramatic editor of the New York *Times* will go over some Sunday and have a good wrestle with its unorthodox spirit of evil.

Surpliced Brutality.

Another outrageous example of clerical intolerance has come to light in the neighboring City of Brooklyn. Last Thursday George B. Newmarch, professionally known as George B. Costello, formerly an actor and lately stage-manager of the Standard Museum, died after a short illness. The attending physician wrote a letter to the Rev. Dr. R. H. L. Tighe, rector of Grace Episcopal Chapel, requesting him to conduct the funeral service. This letter was taken to the minister by the brother of the dead man, who described the interview as follows:

> In the first place he wanted to know if I was a Christian. Then he wanted to know if my mother, sisters, brother, and almost every member of my family were Christians. But what made me more displeased than anything else was the question he put to me as to whether my dead brother had ever contributed to the support of the church. He further wanted to know if my brother had been baptised. Further than that, he told me that as he, my brother, was an actor, he could not afford to lose any time in preaching over his remains.

Another clergyman was procured, and the funeral took place on Saturday from the theatre, where Newmarch had been employed.

The affair, which, in certain respects, bears some resemblance to the Holland episode, has naturally created considerable indignation among Brooklyn people. Tighe told a reporter afterward that he had refused because he was busy on Saturdays, and besides "he did not believe in being called upon to preach over the remains of a person outside of his flock."

And this brutal bigot is an ordained clergyman—a professed disciple of Christ—a man who pretends to have devoted his life to ministering to the spiritual needs of mankind—an exponent of the religion which is supposed to be based on love and charity!

It is impossible for the human mind to conceive of any man, Christian or Pagan, priest or layman, sinking to a lower condition of moral turpitude than this!

When the Rev. Dr. R. H. L. Tighe's breath leaves his body and his precious soul wings its way to glory let us pray that this act of his may be forgotten, else would he deserve to be put under ground without one of the rites which he so jealously monopolizes for his unenviable flock.

It is in the face of such episodes as these that the New York *Times* says that "the sort of 'religious sentiment' Col. Ingersoll inveighs against does not exist in intelligent communities to-day," that "Chadband and Stiggins lost their influence before he came upon the scene," and that "the church is not the enemy of the drama."

Isn't Brooklyn an intelligent community? Do not Chadband and Stiggins masquerade as Sabine and Tighe? Does the sort of "religious sentiment" which causes a clergyman of the church of God to refuse burial to an actor constitute enmity to the drama and everything and everybody connected with it?

It Promises Well.

One of the most hopeful projects that has been formulated of late is the practical dramatic school to be established next Autumn at the Madison Square Theatre. The plan has been variously commended and criticised by the press and the profession according, in most cases, to the individual bias of the writer and actor.

As usual, a narrow and perverted view of the idea is taken by many. Certain carping journals have naturally thrown cold water upon it—taking into consideration their customary attitude toward all movements having for their object the benefit of the stage, it would be strange if they did not. Sundry professionals have expressed it as their opinion that this school, or any other school, can have no other object than to take the bread out of their mouths. But, on the other hand, a large majority of thinking people, both on and off the stage, truly construe the plan as an effort to systematically foster deserving talent, and in some measure to recruit the energies and resources of the profession.

The motive of Manager Palmer and his brilliant colleague is undoubtedly lofty, and—whatever may be the outcome—highly commendable for its pluck and its purpose. That their school or conservatory can, in any sense, be twisted to signify a desire to deprive recognized professionals of their legitimate employment is absurd; it bears an emphatic refutation of that notion on its face. On the contrary, the enterprise should have the very opposite effect, since it will furnish a genuine and regular process of practical dramatic education and, by contrast, discourage the efforts of the army of unfledged and unfit candidates that are constantly knocking for entrance at the stage-door. It will certainly be better to have a score of thoroughly trained novices graduated from such a school into the profession every year or two than to rely for new blood upon the irregular methods hitherto the vogue.

This proposed school is not to be conducted on the plan of a stamping-mill, turning out a stated number of mechanically produced players per annum. It is to be, to all intents and purposes, an active, working stock company, to which none save the talented will be admitted and over which the master stage-director of our theatre will preside. To the really qualified novice it ought to be a veritable boon for here he or she will acquire an intimate knowledge of dramatic technique and enjoy the opportunity of spreading his or her wings before a discriminating public.

Of course we must wait for the results before a true estimate of the actual operations of the school can be made. But in embryo it presents, as we have already said, the most hopeful features.

Personal.

HOEY.—George Hoey is at his father's place, The Hollywood, Long Branch.

FRENCH.—T. Henry French sailed for this city from Liverpool on Saturday last by the *Etruria*.

WALLACK.—Mrs. Arthur Wallack is reported to be very seriously ill.

CARLYLE.—Frank Carlyle joins the Lyceum Theatre company about the middle of September in Chicago.

MANTELL.—Robert Mantell has become a citizen of this great and glorious republic. He was born in Scotland.

BARNES.—J. H. Barnes will accompany Mary Anderson to this country as leading man during her coming tour.

COOPER.—Helene Cooper, the prima donna, has returned East. She is at present stopping with friends in Jersey City.

WHEATCROFT.—Nelson Wheatcroft and Mrs. Wheatcroft (Adeline Stanhope) are at the Ocean House, Shippan Point, Stamford.

HASTINGS.—Alice Hastings, who has been Roland Reed's leading lady for several seasons, has been re-engaged for the coming season.

WARNER.—H. B. Warner has been engaged by Daniel Frohman. He starts for California next week with The Wife company. Mr. Warner has a fine record as a clever and faithful business-manager and agent.

DELARO.—Hattie Delaro appeared in Lillian Russell's part in The Queen's Mate, on Monday night, at the Broadway, and made quite a hit.

FISKE.—Mary H. Fiske is engaged in writing a play for Amy Ames, who will star in it next season. The leading character is being shaped to fit her.

RUSSELL.—John Russell, manager of The Natural Gas company, is in Paris looking out for novelties for next season. He starts for home about August 1.

KELLERD.—John E. Kellerd sailed for Europe yesterday. He will visit London on business and Paris for pleasure, returning to New York in August.

CLAXTON.—Kate Claxton opens her season on August 20. Her route is almost completed. It will involve long trips through the South, West and California.

BUTLER.—A cablegram to Edwin H. Low announces the arrival at Queenstown of Mr. and Mrs. Charles W. Butler on the *Republic* after a pleasant voyage.

STEINER.—Emma R. Steiner has been engaged as musical director for the opera season shortly to commence at Buffalo. She is still at liberty for next season.

DE PINNA.—David De Pinna, manager of the Royal Aquarium, London, is on a visit to this country, having arrived about a week ago. He returns to England on July 7.

JACK.—E. B. Jack, who has been associated with Roland Reed for the past two seasons as manager, will continue in the same capacity next season. He will Summer at Ocean Grove.

SCOTT.—Manager L. N. Scott, of St. Paul and Minneapolis, has been spending a week in town looking over the field of operations. His time is well filled, and on Wednesday night he returned to the West.

LINGARD.—The prima donna of The Little Tycoon, Catharine Lingard, is the guest of Mrs. Agnes Learock at the Winona, Central Park, west. After her visit there Miss Lingard will go down to Asbury Park.

HILFORDE.—Marie Hilforde tells THE MIRROR that she has concluded not to give way to the superstitious fact that there are thirteen letters in her name, and will risk it as it is next season if she perishes in the attempt.

EYRE.—Sophie Eyre has adjusted her differences with H. Ryder Haggard, and will appear at the Gaiety, London, next August, in She, a combination of the versions of William Gillette and Mr. Rose, an English dramatist.

WALDRON.—May Waldron, formerly of the Robson and Crane company, who has advanced with rapid strides in the profession, has been engaged by Steele Mackaye for the role of Aunt Phyllis in A Noble Rogue.

KENNEDY.—M. A. Kennedy, the sylph-like, left early in the week for the White Sulphur Springs, Va., where he will spend the Summer. It is not improbable that when he returns to this city he will bring a wife with him.

APPLICANTS.—The widespread ambition to belong to the noble band of histrionic seekers after fame is well attested by the fact that over one hundred applications have been received at the Madison Square from people desirous of entering A. M. Palmer's practical school of acting.

BYRNE.—Bessie Byrne went abroad some time ago, and now she announces a matinee at the London vaudeville. Miss Byrne has recently spent four months in Ireland, and she writes charmingly of the hospitality accorded to her there. She will return to this country next season and go out with a company of her own.

BOUCICAULT.—On the first page of this issue we present a portrait of Dion Boucicault. To give a synopsis of this famous man's career would be almost tantamount to publishing a history of the English and American stage during the past half century. Mr. Boucicault's virile and fertile brain is just now occupied with several enterprises of importance and interest to both the profession and the public.

YEAMANS.—Jennie Yeamans, with her sister Emily, is spending these hot days at Huntley's Harbor Island House, Mamaroneck. She was in town on Monday for a few hours, and her face displayed a noble coat of tan. Miss Yeamans is re-engaged for the Natural Gas company, of which she was a feature the past season. Her part will be written up to something approximating her cleverness.

ANDERSON.—Mary Anderson sails from England on October 30. She opens at Wallack's on Nov. 12th. Her tour will cover twenty-five weeks, and will include all the principal theatres of the East. The Winter's Tale is to form the chief feature of the repertoire, which will also include Romeo and Juliet, As You Like It, Pygmalion and Galatea, Comedy and Tragedy, Lady of Lyons and Ingomar.

HALL.—Pauline Hall will spend the Summer in town, making occasional brief visits to nearby watering places. She says she finds it too warm to indulge in her favorite exercise, horseback riding, at the usual afternoon hour, and that is why early visitors to Central Park are astonished by the vision of a beautiful horsewoman dashing through the bridle-paths at 5 A. M. Miss Hall frequently gets her horse from Dickel's Academy at four o'clock.

MOORE.—Adelaide Moore and her brother are traveling on the Continent. Miss Moore's health has improved greatly. She has just been making a pilgrimage to Verona. This is in remembrance of the last words spoken to her by Adelaide Neilson—"When you are in Italy visit Verona for Juliet's sake" Mr. Moore writes: "Since that day we always visit the house of the Capulets and stand on Juliet's balcony. Romeo must have had good lungs, for the balcony is thirty feet above the street."

MAGUIRE.—The benefit to J. T. Maguire at the Fourteenth Street Theatre to-morrow (Friday) night promises to be a most substantial one. Few men are better liked in the profession than Mr. Maguire. Among the more prominent artists who are to appear are Roland Reed, Eben Plympton, John A. Mackey, Billy Birch, Mattie Ferguson, Julian Mitchell, George S. Knight, Ada Webster Ward, Laura Sedgwick Collins, Lizzie May Ulmer, Schoolcraft and Coes, and others.

Tony Hart's Case.

The commitment of Tony Hart to the State Insane Asylum, at Worcester, Mass., late last week, occasioned sorrow among his friends in this city, but little surprise. Now that the unfortunate actor has been put away THE MIRROR is free to make public facts in the real history of the case, which have hitherto been suppressed by the desire of his family.

It was two years ago that the first symptoms of his dementia appeared. He was engaged to play at the Standard in a weird piece call the Maid and the Moonshiner. On the first night he was all at sea in his lines, and got through his part so badly that general astonishment prevailed among those who knew how perfectly reliable and self-possessed he had always been on similar occasions. The trouble was attributed to nervousness, but with repetition of the performance his memory continued to break down.

It was in the Fall of 1886 that Mr. Hart's condition excited the alarm of his firm friend and physician Dr. T. S. Robertson. The latter made a careful examination of his patient and promptly diagnosed the case as one of well-defined paresis. Dr. Robertson communicated his views confidentially to the writer of this article at the time. Mrs. Hart and Mr. Hart's immediate relations when first informed of the discovery scouted the idea. They would not believe that the incurable disease had attacked the actor. But Dr. Seguin and Dr. Allan McClane Hamilton, the famous specialists in brain and nerve disorders, were called in consultation, and they agreed entirely with Dr. Robertson's diagnosis. In spite of this, however, the relatives refused to consider the opinion correct, but Mrs. Hart was sadly convinced of its truth.

With certain brief remissions the disease steadily progressed, until about a year ago Mr. Hart, who then closed his last season with a play called Donnybrook, was incapacitated from the further pursuit of his profession. His conduct speedily became such as to attract the attention of his friends, who foresaw the fate of the once popular, genial and clever comedian. His manner grew to be effusive and boisterous, his talk stammering and incoherent, while the muscles of his face became inert through partial paralysis.

After his benefit in March last at the Academy he became steadily worse. Friends advised Mrs. Hart to have him commited to an asylum for treatment and restraint, but she steadily refused so long as a glimmer of reason remained, and devoted herself to his care with unremitting patience. A few weeks ago his malady took a more violent form. He frequently threatened to take his wife's life, and one day he was taken home from the police station where he had been led after sustaining a violent fall. Mrs. Hart was persuaded to go South for a short time to procure some rest, and Mr. Hart went on to his native town of Worcester, Mass., to stay with his own family.

His disease making constant headway, they finally had him placed in the asylum there. Mrs. Hart, meanwhile, has returned from her visit in Virginia and is at Worcester.

Fortunately for the future care of Mr. Hart, the amount raised for him by the Academy benefit—about $7,000—will, no doubt, last as long as it will be required for defraying the expenses of his treatment. Paresis is absolutely incurable. It is progressive—it never allows the victim to make a stand against its inroads, although it sometimes halts for a brief spell. Often the patient lives for years before death overtakes him. Witness the case of Bartley Campbell, who may not die for a long time.

Mr. Hart's illness was no doubt largely due to business anxiety and the worry consequent upon his separation from Harrigan's interests. Pareses are manifold, but in his case this theory seems to have the most likely basis. Mr. Hart was a capital actor. In the delineation of Irish and negro characters he was inimitable. In his personal relations he was generous, amiable and socially inclined.

Letter to the Editor.

SCOTT MARBLE'S COMPLICITY IN SAID PASHA.

CHICAGO, June 19, 1888.

Editor New York Mirror:

MY DEAR SIR—Mr. Earl Marble, of Boston, denies the authorship of the libretto of Said Pasha, a new opera to be produced in San Francisco, and attributes the work to me, with the cheerful and encouraging announcement that I will fail to recognize it after Mr. Stahl's critical revision. The insinuation comes under the head of amusements, and Mr. Marble is apparently familiar with the code. My work consisted in preparing the libretto for stage production, and in following the plot already conceived by Mr. Stahl. I created the part of the Pasha and the two tramps, diverging from the outlines before me to give prominence to these three characters, and then returning to the original draft until the completion of the second act. During the composition Mr. Stahl frequently mentioned Mr. Marble's name as the possible writer of the lyrics, or the greater portion of them. As I had acknowledged at the outset my inability to compose anything in the song line worthy of his excellent music. And I will say here that should the opera prove a success the credit will be entirely due to Mr. Stahl. SCOTT MARBLE,
Ed. *Chicago Call.*

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

There has been an almost unprecedented begira of professionals to Europe and the native Summer resorts during the past fortnight. The town is well nigh deserted except by the anxious men and women who haven't placed their services yet for the coming season.

* * *

It is worthy of note, as indicating the effect of the Presidential year on theatricals, that a good many companies will begin the new season in August. Shrewd managers arrange to reap an early harvest before the political tidal wave sweeps certain exposed sections. Other managers, so situated that they can afford to wait, announce that they will defer opening until after the excitement has cooled down.

* * *

Dr. Robertson has gone to Manchester-by-the Sea for the Summer, taking with him his horses, carriage and other things that will help to make the time pass pleasantly. His presence in that delighful seaside community will be welcome, for the sands of time never run slowly where the jovial doctor is.

* * *

To those that are compelled to Summer in New York, and dine from home, the best place to eat is always more or less of a problem. Constant change is perhaps the best safeguard against growing utterly tired of the food that one gets at the restaurants—there is a sameness that palls in the cooking of even the best of them. The New York *table d'hote* is generally a delusion and a snare at any time of year, but just now the clatter and bad attendance are doubly unbearable. Moretti's is cleaner since it has fallen into new hands, and if you can stomach the smell of the kitchen and the heat, the spaghetti and *fritura*, washed down with Chianti, are something of a compensation. To those of modest means who like Italian cooking, Colombo's, on Third Avenue, and Riccadonna's, on Union Square, are tolerably good places, but the service is poor and the waiters are greasy. At Purssell's one could formerly dine decently, but since Clara Morris' husband has taken charge things seem to be all at sixes and sevens, and one's patience is tried by the tardy and impertinent waiters. Besides, the rooms are hotter than the hinges thereof.

* * *

At the Brunswick the *table d'hote* is below the mark, but the restaurant is better. The Hoffman is a pleasant place, and the cuisine is quite as good, if not better than Delmonico's, where the array of town-tied dudes in the *cafe* even now takes the edge off one's appetite. The Hoffman, unfortunately, in spite of its elegance, is frequented by a flashy, sporting class, whose proximity isn't much more agreeable than Delmonico's dudes. The new *cafe* at the Bartholdi, looking out upon Madison Square, is cool and comfortable, and although the *menu* doesn't present much variety, everything is well cooked and served. The same thing may be said of the Normandie, up Broadway. Substantial viands are temptingly prepared at Parker's, but here, too, the crowd is somewhat mixed. The Murray Hill, though out of the way, repays an occasional visit. The prices at all these places are about the same, but it should be borne in mind that his food is the last thing a man ought to make the object of economy. Chop-houses are good places to keep away from in hot weather; indeed, there is only one in town which is up to the standard, and that one is down in John Street.

* * *

If you have time and rise early the Casino in Central Park is a capital place to breakfast, particularly if you can secure the table in the little bow-window facing the lake. A good luncheon and a fine view of the Hudson can be enjoyed at the Claremont above Grant's tomb at the upper end of Riverside Park. One can get there easily and quickly without a carriage by taking the Sixth Avenue elevated to 125th Street, and thence across to the river by the cable car. Mount St. Vincent is a charming objective point for a late afternoon drive, and Mine Host McCann studies the comfort of his patrons. The table is excellent and, albeit the service is a trifle slow, one who knows how to order a dinner can fare admirably here. The small dining-rooms above stairs are cosy, and the small one with a gabled window overlooking the drive is a colgn of vantage whence may be viewed the glittering pageant of stylish turnouts that pass in procession on Saturday afternoons. Almost any of the places I have named is better than Coney Island with its crowds and noisy bustle, or any other suburban feeding-place.

* * *

A merciful star is merciful to his actors—and himself. Mr. Mansfield's example in closing the Madison Square last Saturday on account of the excessive heat furnishes a precedent which might well be followed by other managers under like conditions.

* * *

The other day Nelson Wheatcroft completed a deal with E. E. Zimmerman, whereby the latter purchased all rights for five years in the former's play, Gwynne's Oath. May Wilkes will be starred in the leading part, and a New York run at an uptown theatre is forecast. "This may be a surprise to many of Adeline Stanhope's friends," writes Wheatcroft, "who expected her to star next season. But I am now at liberty to say in her behalf that she has closed with Mr. Frohman for the Lyceum theatre company next season. As she will draw a large royalty from Gwynne's Oath, in addition to a high salary, she has very little reluctance in giving up the idea of starring for the present."

* * *

Thomas Young, the florist, of No. 20 West Twenty-fourth Street, deserves a paragraph of thanks for a very graceful act. Last week he sent a large quantity of cut flowers to the Actors' Fund for distribution among the sick under its care. The flowers were duly divided among the professional patients in the hospitals and their fragrance and beauty brightened each sufferer's day. Mr Young's thoughtful kindness will not soon be forgotten by those that benefited by it. Leighton Baker donated a number of novels which have also been distributed among the Fund's patients.

* * *

The sum offered by the Actors' Fund for the Century Club building in Fifteenth Street is $65,000. The members of the club haven't definitely decided to sell out and move further uptown yet, but the probabilities are that they will do so before long, in which case the Fund's proposition is likely to be accepted. Real estate experts agree that $65,000 is a very reasonable figure for the property, which is peculiarly well adapted to the Fund's uses.

* * *

A paragraph has been floating about to the effect that Frank Mayo is to play Uncle Tom in the new version of Uncle Tom's Cabin which Messrs. Randall and Frohman are to take out next season. It is untrue. Another item has been widely circulated stating that Mr. Mayo has been engaged to support Julia Marlowe on her next tour. This is premature. Ariel Barney, who is to manage Miss Marlowe, met Mr. Mayo recently and asked him if he would play opposite parts to his star. Mr. Mayo said that he would be willing if the pecuniary consideration were made sufficiently enticing. "Why, if it's only a question of money," said Mr. Barney gaily, "consider it as good as settled." Mr. Mayo pondered the matter and then sent in his terms to the young manager. They were $700 a week and all expenses paid. Taking into account the fact that with the use of his name Mr. Barney would probably be able to get ten per cent. better terms for his attraction than without, Mr. Mayo very properly deemed his offer fair and reasonable. I am told that up to the present time, however, he has heard nothing from Mr. Barney with regard to it. And so the paragraph which is going the rounds is somewhat previous, and there is no actual reason to suppose that Mr. Mayo will enjoy the distinction of supporting Miss Marlowe. By the way, it is given out that the furnisher of funds for the tour of this promising young actress has signified his willingness to back it to the tune of $25,000.

* * *

Miller Kent has been seeking legal advice. The play which he will bring out next week at the Madison Square is entitled Irene. It was written about five years ago. Now Mr. Kent has received a letter from Frank Rothschild, Jr., in which that gentleman states that he owns a copyrighted play bearing the same title and he doesn't intend to have his Irene infringed upon. Mr. Kent believes that his right is a prior one and that it cannot be assailed. The similarity of names has already caused some confusion. Mr. Kent's piece is not the Irene which Mr. Hill talked of doing—that was Mr. Rothschild's.

* * *

For her years there isn't a more promising and gifted actress looming up just at present than Emma Sheridan, of Mr. Mansfield's company. Her acting in A Parisian Romance, Dr. Jekyll and Mr. Hyde, and Prince Karl, is very generally admitted to display marked versatility and an appreciation of the finer elements of characterization exceedingly rare in one whose stage experience has been comparatively brief. Miss Sheridan has talent, beauty and brains which she knows how to use to her own advantage. Her work manifests thought as well as aptitude; it presents that artistic finish which proceeds from the exercise of accurate intelligence. I note that one of the Sunday papers took exception to the manner in which she costumes the character of Madame Chevrial. In matters of dress it isn't altogether safe for the masculine mind to trust to its own judgment, but I have it on the most critical feminine authority that Miss Sheridan's gowns in this piece are the embodiment of elegance and good taste.

* * *

I confidently believe this young lady is destined to make her mark in literature as well as on the stage. Her published poems show originality of thought and intense feeling, as well as a mastery of the artifices of versification. Her prose is blithe and dainty, and when she attacks a subject, whatever its scope or character, she turns it inside out and holds it up to view in a manner decidedly her own. Increasing proficiency in two noble pursuits should eventually bring to Miss Sheridan an enviable fame.

* * *

That clever actress and charming little woman, Maida Craigen, I am informed by cable was married on Monday to Arthur Falkland-Buchanan, in London, of which city he is a native. They met at the Boston Museum during the run of The Bells of Haslemere and became quietly engaged some months ago. Miss Craigen went over to England recently in order to be married. She writes thus under date of the 13th inst.: "Our plans are not set tled yet, but we hope ultimately to produce a play of Mr. Falkland's which is now in the hands of Mr. Irving. We are to sail for home aboard the *Cephalonia* on July 19."

* * *

The one bit of horse-play in The Henrietta that grated the sensibilities of the refined spectator was the Widow's back fall in the broker's office scene. Selena Fetter, on whom the necessity of doing this devolved, stripped the incident as well as she could of vulgarity, and played the entire part with excellent effect. But the constant repetition of that fall began to tell on her health, and so, in accordance with her physician's advice, she has been obliged to secure a release from the contract with Robson and Crane. Miss Fetter is getting needed rest at her home in Louisville, but she says it is likely she will return to town about the middle of next month.

* * *

Eventually the library which the Actors' Fund has begun collecting will be both large and valuable. Several ladies and gentlemen in the profession have, to my personal knowledge, willed their fine dramatic libraries to the Fund. These bequests aggregate more than fifteen thousand volumes.

* * *

All his friends—and they are innumerable as the sands of the sea—will be glad to hear that Edward Aronson is slowly but surely regaining his health at Paul Smith's famous retreat up in the Adirondacks. "It's a delightful spot," he writes me. "The hotel is excellent, and Paul Smith is about as good natured a host as you could well imagine. At present I bear a very desperate mountaineer appearance. The main points of my get-up are brown shoes, a hat of tremendous circumference, and a beard of a week's growth. I have a huge six-shooter, and to-morrow Smith is to lend me a bowie-knife. Thus armed I shall then go into the woods and hunt for 'ba'rs;' with what success I meet you shall learn in my next. I am feeling fairly and gaining a little each day." Good.

Kellar Will Knock Out Spiritualism.

"This is the last of Kellar's four-weeks' engagement at the Boston Museum," said Frank Murray to a MIRROR representative, as he threw away an empty cigarette box, "and his business has been far ahead of that of last season. Boston, you know, is a hot-bed of Spiritualism, and some of Kellar's spirit-rapping, which he last week plainly exposed, created considerable consternation among the mediums. You may say, by the bye, that Kellar will next season give a complete and thorough exposé of spiritualism. It won't be the old 'gag,' which usually amounts to the performance of several tricks and never exposes anything. Kellar will lay bare to the audience the whole fraud. He will do a lot of things generally supposed to be produced by supernatural agencies, and then he will just show how they are done. No man living is so well equipped for this work as Kellar.

"Our season will open Sept. 10 at St. John, N. B. We will do the best of the Canadian cities, keeping out of this country until after Cleveland is re-elected. It has been twelve years since Kellar has been in Nova Scotia, and our business is sure to be big there. W. W. Randall has charge of our route after Dec. 10, and he has it all booked up to Feb. 4, when we start on a tour of the Pacific Coast. The season of 1889-90. Mr Kellar will probably go to Mexico and South America, and then on a tour of the globe.

"Yes, Kellar is the inventor of the 'Cremation,' and he will do the sensation for the first time on any stage at the Boston Museum on Wednesday of this week. He has been at work on the act for over six months, and the appliances to accomplish it cost a small fortune. The 'Cremation' will, of course, be a conspicuous feature in his entertainment next season. We will carry our own scenery, and it will be the most elaborate, unique and expensive of its kind ever carried by any attraction in this country. I know this may sound a little stereotyped, but if you see Kellar next season you will find that what I say is true.

"Aside from the 'Cremation' Kellar is to have a number of other sensational features. He will probably take a trip to Europe this Summer and go as far as Berlin and St. Petersburg after novelties. Kellar does but little of the old sleight-of-hand magic now. He has got away beyond that, and has gone into the sciences and mathematics. What with necromancy, alchemy, sorcery, thaumaturgy and occultism, he leaves the old-style 'hanky-panky' business to his numerous imitators."

Mr. Gunter's Books and Plays.

A. C. Gunter is a shining example of a successful playwright and novelist. At the present moment his mind seems centered more on the latter avocation than the former. Through his sortie into fiction he has become a publisher, issuing his own novels at his own risk and pocketing large profits by the transaction. Mr. Gunter represents in his own person the Home Publishing Company, and he can tell to a copy just how many books he has sold.

"I have sold already," he said, as he adjusted his eyeglasses, "no less than 150,000 copies of 'Mr. Barnes, of New York,' and 120,000 odd of 'Mr. Potter, of Texas.' That is in this country alone. As for England, the sale of the last-named book is the biggest thing of the kind they ever had there. The entire edition was sold in one day. The first edition of 'Mr. Potter,' by the way, was the largest first edition of a novel ever sold in the world. It was exactly, in cloth and paper, 61,229 books, and they were all ordered before they were ready for delivery. I had orders for 100,000 copies of 'Mr. Potter' for the first week, but I couldn't get them out.

"Now as to my intentions and the work I am engaged in at present. For the Summer, I am going to Narragansett Pier, the Thousand Islands, and return to the city by way of Saratoga. I am hard at work on a new novel, which will be out in October, and I am finishing a play for George Riddle. It is a light comedy in four acts, the scenes of which are laid in this country, partly in New York and partly at a watering place. There is a slight touch of pathos in it, and the story deals with the adventures of an English lord in this country. I began the writing of this play two years ago and expect to have it finished inside of a few weeks.

"Besides that work I have my publishing business which keeps me very busy at routine duties, and of course there is more or less work attendant on the production of my own dramatization of Mr. Barnes of New York at the Broadway in the Fall. On Sunday for instance I had to spend half a day with Henry Hoyt, the scenic artist, planning the scenery. Then I am making a few alterations on Mr. Potter, of Texas, which, as you well know, I wrote as a play, five years ago, and then made the novel from it.

"I am not at all anxious to make arrangements for the latter play until Mr Barnes is produced. Besides, I have so many things on my hands that it would be foolish to attempt anything more. Regarding the English dramatization of my work I find that I cannot stop the production of Mr. Barnes there as it is not copyrighted. Little Lord Fauntleroy, a dramatization of which was stopped, was copyrighted, and so is my 'Mr. Potter of Texas.' They tried to produce a dramatization of the latter work, but I was able to stop it in time. If I am to come before the English public I want to come with my own work. In regard to Mr. Barnes in England I have received a cable from Rutland Barrington, adapter of the version now being played in London, who, when called before the audience on the first night, promised them that he would notify me of its success, telling me of the favor with which it was received, and a letter from him in which he states that he will see that I am no loser through his having taken the novel to dramatize."

Something About a New Star.

E. E. Zimmermann is, as a matter of course, enthusiastic over his new star, May Wilkes, and her prospects. "She has every requisite," he said to a MIRROR reporter. "She is young and pretty; she has a handsome figure, grace, and has the art of dressing magnificently.

"Shall I give you an idea of her stage history? She made her first appearance at the Baldwin Theatre, San Francisco, as leading juvenile woman, and later played the part of Mary in the Passion Play. Then she was for over three years in the stock company there—a splendid school for any actress—and played in the same company with Charles Thorne and Rose Coghlan. The former advised her to come East, as did Miss Coghlan. They told her that she was wasting her time in 'Frisco when leading women were scarce here.

"Since that time Miss Wilkes has been leading support to Rose Eytinge, and has starred at the head of a company of her own all through California, in which H. A. Kennedy and other well-known actors were members. On this tour she played in Led Astray, The Lady of Lyons, Ingomar, and other pieces.

"About a week ago I signed a contract with Miss Wilkes to act as her manager for five years, while she, on her side, has contracted with Nelson Wheatcroft for the latter's play of Gwynn's Oath for the United States and Canada for five years. Consequently we expect to start out in that piece about September 1, opening at an uptown theatre. Mr. Wheatcroft saw Miss Wilkes as Pauline in Called Back, and was more than pleased with the performance. He is satisfied that she will play the leading role in the play in such a way as to reflect credit on both her and himself.

"The company is being engaged subject to the approval of Mr. Wheatcroft, while the piece will be thoroughly rehearsed under the personal direction of Adeline Stanhope, who created the leading role. Miss Wilkes, however, will give her own conception of the part, and I shall devote my entire personal attention to the management, having severed all connection with James O'Neil.

Some More Vacationists.

George H. Adams will Summer at Atlantic City, N. J.; J. T. Maguire goes to Sheepshead Bay, Herbert Kelcey stops at Long Branch for a week; Grace Henderson spends her vacation in Chicago; Frank Carlyle goes to Hartford, Conn.; Annie Russell Summers at the seashore, near Boston; Manager R. E. J. Miles spends the Summer at his home, near Cincinnati; Clay M. Greene goes to Vermont, Henry C. De Mille to Echo Lake, N. J.; Toma Hanlon to the Highlands of New Jersey; the Florences Summer at Long Branch; Minnie Maddern goes to a quiet little spot in Connecticut; Joseph Harworth stays in Cleveland; Steele Mackaye stays in Chicago; Harry Woodruff goes to Milford, Conn.; Ethelting Friend to Halifax, N. S.; George Fawcette stays in Chicago; Hattie Schell whiles the hot months away at Westfield, Mass.; Robert C. Hilliard goes to Moriches, L. I.; William Gillette to Farmington, Conn.; Charles Frohman to Stamford, Conn.; Minnie Dupree Summers in the Catskills; Mr. and Mrs. Charles Walcot go to Hyde Park, N. Y., until it is time for them to go with the Lyceum Theatre co. to San Fancisco; Georgia Cayvan spends two weeks in the mountains of New Hampshire; Fred. De Belleville goes to Europe; Nelson Wheatcroft and Adeline Stanhope Summer at Stamford, Ct.; Isaac B. Rich goes to Maine; Andrew A. McCormick, the assistant manager of the Broadway Theatre, will go to Schroon Lake if he has a vacation; Selena Fetter is to enjoy herself in the Blue Grass Mountains, near Louisville, Ky.; Rachel Booth goes to Rochester; Cora Tinnie remains in Chicago; Kat Dennin Wilson Summers at Richfield Springs; Daisy Dorr goes to Massachusetts; Alice Harrison to Asbury Park; Estelle Clayton will spend the Summer at Saratoga; Carrie Turner goes to the Catskills; Henrietta Ford to Seymour, Ct.; Thomas Whiffen sails for Europe; Mrs. Whiffen and her son go to California; Frank W. Sanger Summers at Long Branch; C. T. Nichols will spend the Summer at Rockaway Beach; Helen Blythe goes to Long Branch, and Kate Foley to Bath Beach, L. I.; Redfield Clark will Summer at Midland, Mich.; H. B. Lonsdale will go to his cottage at Digby, Nova Scotia; Ed. A. Stevens is to go to Asbury Park, N. J.; E. H. Vanderfelt is spending the Summer in a tent pitched on a little island about a mile out in the sea from Far Rockaway, L. I.; D. P. Steele and wife go to New Hampshire for the Summer; Edward Fletcher, treasurer of the New Broadway Theatre, will spend the Summer at Dedham, Mass.; Charles O. White, of Detroit, and his wife, go to Saratoga, then up the great lakes to Mackinaw, Mich., and on home; Henry V. Donnelly and Eddie Girard are stopping at the Hotel Brighton, Long Branch; May Wilkes will go to Long Branch or Saratoga; Helen and Ethel Corlette go for recreation to Pleasure Bay, Long Branch; George S. Knight is rusticating at Lewellyn, N. J.; Roland Reed goes to Long Island for baths and ozone; Frank P. O'Brien, manager of O'Brien's Opera House, Birmingham, Ala., will spend the Summer at Asbury Park, N. J.; F. M. Kendrick goes to Port Washington, L. I.; Howard W. Perry and wife enjoy the sea breezes at Rockaway; Alex. Sabrine goes to Larchmont, N. Y.; Harry Greenwall, the Texas manager, will spend the Summer at the Highlands of New Jersey, Frank W. Sanger is at Long Branch, George Lauri and wife (Marietta Nash) will enjoy themselves at Ocean Spray, Mass.; Gus Bothner and wife go to the Highlands of New Jersey; Marie Petrarsky will Summer at Ontario Beach, near Rochester, N. Y.; Georgia Cayvan goes to Stamford, Conn.; so does De Wolf Hopper.

Her Husband.

When a manager's wife is a star, it is not unusual, or unnatural either, for that matter, for him to talk of the lady's wonderful abilities. Charles L. Andrews is of a different stamp, for in a long interview which a MIRROR representative had with him the other day, he refrained from laying special stress on the star of his next season, and spent all the large words of his vocabulary on the play she is to appear in.

"I have had the piece for some time," said Mr. Andrews, "and have finallly decided on calling it Her Husband. Annie Lewis Johnson has worked on it to make the principal role one that would be well adapted to the abilities of my wife, and the task has been well done. The play is a domestic comedy in four acts, two of which are laid near Charleston, S. C., and the other two in New York city. The acts in the South are laid right in the midst of the most picturesque country, and the moss-covered trees and other novel features of the scenery will be charmingly reproduced by Eugene Cramer, the well-known Southern scene-painter, who owns a theatre down in Columbia, S. C.

"The story of the play deals with an old feud between two families whose plantations adjoin. The mother of the hero, it seems, had been engaged to be married to the father of the heroine. The latter, however, weds another woman secretly, and thereby earns the enmity of the first. The jilted woman returns to her home after an absence of eighteen years to find her son, whom she had left a boy on the plantation, grown to manhood and wedded to the daughter of the man she hates. Her whole life is then devoted to the task of separating the young couple and getting her son to marry an adventuress. The play is intensely interesting from beginning to end. There is plenty of comedy in it, one of the characters being a young negro that Johnny Wild could play to the life. I am now figuring for him to take it. The other character is an English lawyer of the Polk order of comedy. Miss Arnold plays Margery, the heroine, an ingenue emotional role. It is very strong and gives her abundant opportunities. I am negotiating with a very good leading man for the role of the hero, and have already engaged for other parts, Louise Muldener, Georgie Reignolds, and Annie Britton. A. F. Bradley, formerly with Kate Castleton, has been engaged as business-manager. There is a revolving scene in the piece that will attract a little attention, and this is now being constructed by Curwood and Bechtel, of the Windsor Theatre. Elegant lithograph work of new and original designs are now being made for us by the Strobridge Lithograph Company, and we shall carry all our own scenery. Fully $3,000 has already been spent in preparations. We shall begin our tour in the East about Sept. 3, and open at the Bijou Opera House, in this city, on Sept. 24."

A Western Manager's Views.

L. M. Crawford, manager of the Kansas and Nebraska Theatrical Circuit, was met by a MIRROR reporter yesterday, to whom he unfolded himself regarding theatrical affairs in the West.

"The West," said Mr. Crawford, "is still the land of milk and honey, and is as rich in appreciation of good dramatic attractions as it is in native productions. The crops, on which we depend so much for financial prosperity, are exceptionally large, and everybody is happy in consequence. Mercantile and other businesses are thriving, and the people, always predisposed toward amusement, show their appreciation of meritorious attractions by a continuous and liberal patronage. We try to encourage nothing but the best legitimate attractions, but an occasional company of nomadic barnstormers will steal in upon us. No better proof of Western prosperity is needed than that good, recognized attractions, without exception, are rebooked for the ensuing season. The Presidential contest will not interfere greatly with amusements out our way, as, politically, Kansas and Nebraska are too one-sided for any extra enthusiasm."

"How is your circuit progressing?"

"Finely. I have by lease and purchase secured four new theatres, viz: at Winfield, Arkansas City, Wichita, and Omaha, so that I can now book two weeks for the largest companies, and from three to six for the smaller ones. The best towns are Topeka, Omaha, Lincoln, Atchison, Leavenworth, Lawrence, Wichita, Winfield, and Arkansas City. I have new theatres in all these cities, and business is invariably satisfactory. I expect great things from my new Omaha house, which will be second to none in the country. Realizing the opening for a good theatre there, I succeeded late last season in getting the Exposition building remodeled into a theatre. Although late in the field, I played some of the best shows to magnificent business, and was so impressed with the idea that a large and commodious theatre would be a financial success in that city, that I have arranged, and am now expending a large sum of money to make the Grand Opera House a model place of amusement, with a seating capacity of over two thousand, a capacious stage, unrivaled acoustic properties, central location, and the advantage of being on the ground floor, and the knowledge that good attractions can play to the capacity of the house, I can afford to be liberal to traveling managers, and propose to make it an inducement for the 'big guns' to favor Omaha."

Comedian Reed's Season

Roland Reed arrived in the city on Monday night, after a very successful season of forty-four weeks, five of which were played on the Pacific coast. In speaking of his tour Mr. Reed said:

"We opened on the 16th of August at the Boston Museum for two weeks, then made a circuit of the New England States. We took in the territory from Bangor, Me., to Texas, and from the Atlantic to the Pacific, playing out on the Union and Central Pacific, and returning playing on the Northern route, taking in Oregon, British Columbia and Washington Territory. Our longest jump was from Cheyenne to San Francisco, a distance of 1,450 miles."

"How did the Woman Hater strike the fancy of your audiences?"

"As well as any comedy of modern times. In San Francisco it was announced for only one week, but the business was so great we had to keep it on another week, and if we had had the time we could have run it perhaps several weeks longer. It was favorably received by the critics, and it was the first genuine engagement I ever played in that city. The critics, one and all, pronounced it the most captivating comedy that has been produced there for years, and were very enthusiastic in its praise. I shall produce the Woman Hater almost exclusively next season, and Cheek and Humbug occasionally."

"Then you are satisfied with the piece?"

"Decidedly. There is so much monkey comedy nowadays that it is refreshing to be able to find appreciation for so genuine a comedy as this. I do not think it is necessary for a comedian to put on a pair of check pants and carry an umbrella under his arm, and fall through a sky-light into a flour-barrel, to excite the risibles of the people. I think modern audiences are tiring a little of horse-play, and are beginning to value legitimate comedy; and I also believe that the comedian who works on a legitimate basis, and produces his laughs by legitimate means, is destined to sooner attain the apex of his ambition than by following the ephemeral methods of the modern knockabout comedians who, like Summer apples, are soon ripe and soon rotten. But to come to business. My next season begins on August 13, at the Boston Museum for two weeks; then I play the Eastern circuit; thence South to New Orleans during the Presidential contest; returning to New York in November, where I open in The Woman Hater at the Fourteenth Street Theatre for a run. I shall go to Long Island to spend a short Summer vacation."

Manager Greenwall's Bookings.

Harry Greenwall was never in better spirits over the attractions he has secured during any Summer than he is at present over those booked at his New Orleans Theatre.

"I have the time all filled up to March 24 at the Grand Opera House," he said, "and the booking is the best that New Orleans has ever had. We have secured such attractions as T. W. Keene, the Hallen and Hart Comedy company, Kellar, Minnie Maddern, Mr. and Mrs. Florence, Jim the Penman, Lights and Shadows, Arabian Nights, The Corsair, J. K. Emmet, Lotta, Dixey, the Boston Ideals, and Siberia. It is a fact that such bookings were never known there before. Texas is pretty well filled, and next week I may perhaps be able to give you a full list of attractions there.

"I forgot to mention, too, that for the seasons following next at the New Orleans Grand Opera House, I have already booked W. H. Crane, J. K. Emmet, The Wife, and The Highest Bidder."

Mr. Moss is Tired of Rumors.

A morning newspaper that is notoriously incorrect in its theatrical news, printed a statement on Sunday to the effect that Theodore Moss had received a cable from Henry E. Abbey asking to be released from the contract made with Messrs. Wallack and Moss for the management of Wallack's and the Star Theatre. Mr. Moss was lounging in the lobby at Wallack's when a representative of this paper called there yesterday.

"I shall not contradict anything more," said Mr. Moss. "I am tired of contradicting. What's the use of it? A newspaper man prints one thing one day, and then another of the craft comes up to have it denied or verified. Then other articles are printed, and then there are more denials, and so it keeps up."

"Now, then, let me tell you that I have sent but one cable to Mr. Abbey since he has been away, and there was not a whole stack of cables from me waiting for him when he got to Paris, as the paper in which this report was printed hinted there would be. Cabling is expensive, my boy. The cable I sent over was dispatched two months ago. Mr. Abbey and I were very friendly while he was here, and the chances are that we will be just as good friends when he returns. We drank half a bottle—I won't say of what—at parting, and if it had been there we would have drank a whole one."

—John J. Shea, city bill-poster of Belleville, Ont., writes THE MIRROR concerning the methods adopted by what he terms "snide circuses" to evade the payment of licenses, etc. The license for circuses per day in Canada is $100, and for variety shows $25. Mr. Shea says that the colonies are overrun with these "snide circuses," which advertise themselves as "variety shows," pay their $25, pitch their tents, and give their performance, thus swindling the town out of $75. Perhaps Mr. Shea might not have such cause for complaint if the authorities of Belleville would ascertain the character of the show before the performance, and "inflict" the license at that time. The remedy is certainly an easy one.

—Lizzie Safford Gillespie writes to THE MIRROR in strong approval of The Giddy Gusher's remarks last week about Ben. Baker. She says: "The Actors' Fund is the greatest kind of a great God-like institution, and the good old sympathetic heart of Ben. Baker is full of harmonious strings. In homes of sickness and poverty trembling lips say 'God bless him.'"

The Actresses' Corner.

So many people ask about "make-up." Except to point out a few principles, one person can hardly help another about "make-up." Careful study of one's own face, constant experiment and study of the faces around you, are the only real helps. Women are more hampered than are men. In straight parts we can do so much less than men can in characterizing our part in make-up. Yet more can be done than at first appears. The mouth, for instance, betrays character so promptly; and unless our own lips are most pronounced in cut—in which case we had better find field for our genius elsewhere than on the stage perhaps—we can paint what mouth we choose.

Look at pictures—see the difference in character given to your own face by a full-curved upper lip and a thin lower lip; by painting the upper lip longer than the lower; the lower longer than the upper; by an upper lip the red of which shows broad and deeply-curved in the middle, narrowing till the red is not seen at all near the corners of the mouth, and then at the corners, shows slightly in an upward line. Put a lower lip curved from corner to corner, broadest at the middle, and you have one woman; put an under lip the horizontal length of which is much shorter than that of the upper lip, and which is cleft upward in the middle, and you have quite another woman.

An hour and a stick of red paint, and a good deal of interest in your work, will teach you more than the old actress who tells you "Just paint your lips a very little and in the middle to make your mouth look small." Just powder your own lips out altogether, and make up your mouth to express the character of your part, big or little, proud, full-lipped, and firm or sensitive, moderate and womanly—you can do it all, maybe not in an hour, but your stick of red paint and experimenting on your lips will give you a keynote to the character you want to make your face express. Just remember that as a rule the upper lip seems to express the head, the lower the heart—passions, impulses. You know as long as you keep a "stiff upper lip" you don't betray your feelings. You know a child's upper lip rolls out when tears are coming—that a woman's under lip trembles, even though her eyes are steady, if her heart is hurt. That the person whose head is clear enough to be sarcastic when they are mad, have that blood-curdling curl to their upper lip; that children in whose undeveloped characters the emotions dominate, the lower lip is full and more pronounced than the upper, etc. Have I proved my general statement?

With the eyebrows, too, we can do a great deal, for they are vastly expressive of the bent of the mentality of character. The inner eyebrow—that is, the end near the nose seems to express the mental mood; at any rate, it is drawn down and over the eye in thought or anger; it is lifted; the rest of the eyebrow-line held down when the mind is confused or distressed; and in men, in whom as a sex mind is supposed to dominate, as you know, and they know, the inner eyebrow is usually the more strongly marked. The "pencilled" brow—that is, a mere line of almost even thickness, rather straight above the eyes and sweeping well toward the temples, suggests dreamy, calm placidity, etc. Does it not? When the mind is relaxed either because we laugh without thinking why we are happy, or because we are worn out and stupid (not sullen), or because we have given up in despair and wash our hands of the business, the eyebrows are arched and high. All that is true, is it not? Go to work with a black pencil—or for that matter the red one will do for your experiments, and will prove to you that direction of curve and not color at all express character. Hardly anything can be said about making up the eye.

Study your own eye; you will find out for yourself that anything that makes the upper lid heavy and long adds dreaminess, sadness, passion, to the expression. To increase the size of the eye is *not* the only object of making it up. You can do more toward modifying the expression of the eye by work upon the upper lid than by lines, etc., under the eye. Be sparing of black beneath the eye; get size some other way; rubbing away the shadow under the eye takes five years, or even ten, from Camille's make up. Try it!

Another thing—use dark powder—much darker than what is sold for brunettes, and you can make your eyes big and brilliant without having them look like burnt holes in a wall. The same depth of shadow above them, with the face made up on the "alabaster brow" plan, would kill the white of the eye, by the prominence and brilliancy of which the size of the eyes is judged entirely. With dark powder you can use rouge enough to look healthy without looking like a China doll.

Bangs and fluff of front hair, that in the mirror look light and becoming, look often very solid and heavy at a distance. A thin fringe of curly hair taken with its own shadow, you know, makes a bang heavy enough at a distance. Don't have arms and neck whiter than your forehead, or you will look as if some of you didn't belong together. It's always difficult to get the black on the eyelashes; you don't want it from the roots, because it's hard to get off, and I fancy being buried in cosmetic—especially hot cosmetic—isn't good for the hair. Here is my patent: Use a pocket comb; it does not cake up as a brush does, and you can get the stuff on more evenly. A lady I saw the other day uses a "baby comb"—one of those little white, double-edge toothed affairs with a handle; the handle is a great convenience since black looks better on the lashes than about the finger nails.

Of course there are lots of "tricks" of make-up. One person has a great idea, and puts a spot of red on the forehead for some great effect; another puts red way up on the temples, etc. I don't think much of "tricks;" if they are not seen from the front where is the effect? If they are seen the effect must be bad and unnatural. Putting lines about the eyes like the shadow of eyelashes may do; if seen it looks like what you intend; if not, no harm is done.

Rouge under the eyebrows is, I suppose, a "trick," but I make it an exception. Rouge there gives brilliancy to the eye; the effect is spoiled, though, if it is so red that you look at it instead of at the eye. Putting powder only on the top of the nose and not on the sides brings about the natural effect produced by a "regular" straight nose, which (look at them in pictures and about you) *are* regular, or impress us as being so, because the line from the brow to end is straight, and seems to catch the light, while the sides are darker.

If your "make-up" looks "natural" in the glass, it is likely to look natural over the footlights. Of course "the footlights" used to be an excuse for all sorts of wild making up—"light all from below, you know"—but our stages are lighted all over now—rows of lights above, at the sides, in the wings; the light on the stage is more brilliant, but, unless we are going to keep way down stage by the footlights you need not make up for any peculiar conditions of light—simply make colors and effects more pronounced to stand the greater brilliancy of light. All this is strictly addressed to the few who know less than I do on the subject, and isn't at all intended as a treatise on "make up."

POLLY

Great Improvements.

A MIRROR representative who visited Messrs. Knowles and Morris' Grand Opera House, Brooklyn, early this week, was given a splendid opportunity to consider the full meaning of the word chaos. From the outside the theatre does not look much changed, but when once the lobby is entered the scene shifts, and it is rather hard to ascertain just what is going on, for men are laboring everywhere. Up on the walls, the roof, in the auditorium, on the stage is heard the click of the hammer and the buzz of the saw.

It is quite evident that the alterations being made in the house are of a radical character. One of the most noticeable is the doing away of the big circular brick walls, which were an eye-sore in the old house, to allow room for the eight handsome private boxes. There will be two of these boxes on each side on the orchestra and first balcony floors, and to judge from the architect's plans they will be as pretty in their way as any of the kind in the city, with ornamentations of figures and scroll work in the bas-relief, and all four on either side surmounted with a handsome dome. Another advantage these boxes will have over most of those already in other theatres will be the fact that people will be able to see the stage from every part of them.

Another important change in the house will be the addition of an orchestra circle, something that the theatre has not before had. The pitch will be raised eighteen inches, and in this way an improved sight-line is obtained. Both of the galleries have been cut off at the ends and turned gracefully into the side walls. This improvement will be appreciated by those who remember the theatre as it formerly was. The auditorium will have a greater seating capacity than before, and all the chairs will be upholstered in maroon plush. The dome will be frescoed to represent a blue sky, over which lace is hung, and the entire house will be redecorated, the general effect being lace over a terra cotta ground. The work, both of redecorating and rebuilding, is being superintended by J. De la Harpe, the well-know Brooklyn architect and designer.

The stage will be enlarged by dispensing with the fly galleries and all of the stairways, which will make it one of the largest stages in the city. Another building, entirely separate from the theatre, has recently been purchased by the proprietors, and this will be converted into building, scene and property-rooms, carpenter shop and dressing-rooms. It will be connected with the stage by an iron door.

Gossip of the Town.

Edwin F. Mayo is in town.

Sam Alexander sailed for Europe on Saturday.

Emma Juch sailed for Europe on Saturday on the *Umbria*.

Henry E. Dixey sailed for Europe on Saturday on the *Fulda*.

Annie Lewis has been re-engaged for Roland Reed's company for next season.

W. W. Randall denies the statement that he is to manage John A. Stevens next season.

James L. Edwards, an excellent actor, will play Jack Hearne in The Romany Rye next season.

Frank Majilton, of the limber-legged family, is to run a theatre in Asbury Park this Summer.

Virginia Marlowe has just closed a successful season with J. S. Murphy's Kerry Gow company.

Several well-known managers are in negotiation with George W. Walthew for his comedy A Wicked Stratagem.

Joseph Brooks has engaged Henry A. Weaver, Jr., and John Marble for Fred. Warde's company for next season.

Frank Mayo has been engaged by Ariel N. Barney as leading man of Julia Marlowe's company for next season.

Bolossy Kiralfy and Nat. C. Goodwin arrived in this city on Sunday on the *Alaska*. The latter left at once for Boston.

Jekyll and Hyde companies have become so numerous that the citizens, in many cases, are compelled to help them out of town.

Niblo's Garden closed its regular season on Saturday night. It will open the Fall season on August 20 with Mather's Sandorf.

It is said that William Terriss and Miss Millward will be brought to this country next season for a tour of the principal cities.

Pauline Gatz, who played the Countess in Clio last season so acceptably, has signed with another company for next season.

Robert Downing is rusticating on his farm near Baltimore. Eugenia Blair and Helen Tracy have signed to support him next season.

Colonel Sinn writes THE MIRROR that he has contracted with Forbes and Company and Thomas and Wylie for $15,000 worth of lithographs for Cora Tanner in Fascination. Her season will open at the Fourteenth Street Theatre, this city, on Sept. 10.

Delia Stacy and Mr. and Mrs. Tony Farrell have signed for the Grass Widow company, which will open its season September 3 at Easton.

Sheridan Block and wife (Emma Field) have taken a cottage at East Orange, and will luxuriate among the Jersey mosquitoes during the Summer.

Emily Yeamans has been re-engaged by Mr. Harrigan for his stock company, in which for several seasons she has done some capital character-acting.

Martin Hayden will make his first appearance in New York at Poole's Theatre on Monday next, in A Boy Hero, under the management of Fred. W. Gretton.

Alfred Hudson, formerly of the Boston Museum company, has been engaged by William Gillette, for the production of A Signal Wreck, at the Madison Square Theatre.

J. D. Burbridge, manager of the Jacksonville (Fla.) Opera House, has arrived in the city, and will commence his bookings at the agency of Klaw and Erlanger.

The suit brought by Dennis J. Foster against George L. Harrison, manager of Miner's Silver King company for salary, has resulted in a verdict of $140 for the plaintiff.

Will C. Sampson, lately of George S. Knight's company, arrived in the city on Monday from Atlantic City, where he played in the Royal Guard with Frank Mayo last week.

The following engagements have just been made through Henry Woolfsohn's musical agency: Helen Bertram, Lulu Klein, Harry Hilliard and R. N. Dunbar for Conried's Opera company.

Eugenia Blair, leading lady of Frederick Warde's company, during the engagement in Leadville, Col., a couple of weeks ago, created a sensation by driving a team of elks through the streets.

Exact reproductions of the scenery used in the production of The Wife at the Lyceum will be painted for the play in San Francisco, Denver, St. Louis, Chicago, Philadelphia, Boston and Brooklyn.

The Panorama of Jerusalem and the Crucifixion now on view at the Merrimac and Monitor building, is an impressive and admirable piece of scenic art. It is attracting widespread attention.

The regular season at the Fifth Avenue Theatre will open early in October with Joseph Jefferson and Mrs. John Drew in The Rivals. Mrs. Langtry will also appear at the house in her new play, A Love Story.

On Thursday last a jury in the City Court, before Judge Ehrlich, awarded Theodora de Gilich, the premiere danseuse, a verdict for $766 unpaid wages, against Poole and Gilmore, of Niblo's Garden. This was the amount sued for.

Manager J. Chas. Davis, of the People's Theatre, sailed on Friday last on the steamship *Seminole* for Jacksonville, Florida, for an extended tour of the South. He was accompanied by his wife, who is known to the stage as Addie Cummings.

Fanny Rice, who has succeeded Marie Jansen as Nadjy at the Casino, is rapidly gaining the admiration of the large audiences by her pleasing voice, excellent acting and graceful dancing. Mr. Aronson made a wise selection when he secured Miss Rice for the part.

J. L. Buford, manager of Warder Grand Opera House, Kansas City, is now in the city booking time for next season, with headquarters at 1164 Broadway. Mr. Buford has already signed with some of the leading attractions. He claims to have the finest house in Kansas City.

Edgar Selden and Jennie Williams have engaged the following people for a comedy company they will take out this Summer to play the different watering-places, opening in Long Branch on July 1: Augustus Cook, Emily Rickaby, Minnie Williams, Minnie Douglass, Little Wallie Eddinger and J. Eddinger.

Union Square and the Morton House have been almost deserted by the profession, Broadway, between the Fifth Avenue Hotel and Thirty-second street, having become the altitudinizing point. But few familiar faces are now seen on Fourteenth Street, from Broadway to Fourth Avenue, the locality having been appropriated by the disciples of the variety stage.

Negotiations are pending for the production of Webster and Brady's version of Haggard's She at Niblo's next season. This is a second California dramatization, and is said to be very good. It has been played to excellent business throughout the West. Messrs. Webster and Brady are said to have cleared $12,000 thus far on the production.

Clarke, Parker and Company, announce that time for Dore Davidson, in Jekyll and Hyde, is rapidly filling. "We have closed ten week stands at very good terms since making our announcement in THE MIRROR last week," they write, "and this does not refer to the numerous applications received from provincial managers." They add that the idea of giving the play a happy and peaceful ending has caught the general fancy.

Charles Erin Verner, the well-known impersonator of Irish character, and an actor of great personal magnetism, will continue next season his success, Shamus O'Brien, under the management of T. H. Winnett. The present version of Shamus O'Brien is by Mr. Vernon, who is also a writer of some reputation. It has passed the critical ordeal, and is considered, aside from the merits of the star, a play of much dramatic strength.

Katti, or the Family Help, which was a London success when produced by Willie Edouin, will be brought out under the management of Frank W. Sanger at the Boston Museum on July 30, for two weeks. From there it will probably come to the Bijou Opera House for a run. Marietta Nash, George Lauri and Harry Bell will appear in the principal parts. Mr. Sanger has cabled to Mr. Edouin to send over his stage manager to direct the piece.

William J. Gilmore's romantic legendary spectacle, The Twelve Temptations, will be produced the coming season on a scale of great magnificence. The scenery is being painted by Harley Merry, Charles S. Getz and H. J. Read. The costumes of the principals and ballet will be from designs of Lucien Bisch, the European costumer. The ballet will come from abroad, and a number of the specialists. The leading characteristics of the production will not be made public until the spectacle is seen, but enough is known of it to pronounce it a prime novelty, and one that will certainly meet public approbation.

Signor Campanini, the tenor, his wife, Signor Cleofonte Campanini and wife, and several of the members of the Campanini Opera company sailed for Italy last week on the *Independente*.

Graham Earle and Agatha Singleton have closed a season of forty-three weeks and are resting at their Summer home Fernclyffe Cottage, Lake Manitou. Their Fall and Winter season open in Indiana on August 20.

Richard Mansfield, who closed the Madison Square Theatre on Saturday, giving no performance either afternoon or evening, as he did not believe in having his company swelter in the heat, left at once for Bath Beach, L. I., and did not return until Monday.

Thomas Q. Seabrooke, Elvia Cox, Gus Bruno and Marion Fiske have been engaged by W. A. Mestayer for his Twenty Maidens to One Dude company, which opens about August 8 in Pennsylvania. Mr. Seabrooke will play the leading part.

Preparations are going steadily forward at the Broadway Theatre for the production of The Kaffir Diamond. The property men, scenic artists and carpenters are already hard at work, and the prospects are that the production will be a most elaborate and careful one.

The extreme heat has induced Manager H. R. Jacobs to close the Thalia Theatre for the Summer. He will make extensive alterations in the house, and reopen it in August, playing good attractions at popular prices. His experiment on the Bowery has proved highly successful.

Ada Melrose, who is at Asbury Park, asks us to contradict the statement in last week's MIRROR that she will star in the play of Roxy. She will be the feature of Silver Spur, under the management of S. Brady, of the People's Theatre, Toledo. The tour will begin there on August 27.

Hubert Wilke will star next season under the management of Junius Howe, formerly with the Kiralfys, in a romantic comedy-drama of gypsy life. For the first time in the history of the American stage the Gypsy language will be heard on the boards, the innovation being introduced by Mr. Wilke.

F. C. Bangs, E. H. Vanderfelt, Frank Weston, Harry Eytinge, Walden Ramsey, Mrs. Hart Jackson and May Wolcott have been engaged to support Effie Ellsler in Clinton Stuart's translation of Antoinette Rigaud, which will be produced at the Madison Square on July 2. Ben Teal is superintending rehearsals.

Fred. Hall, the young brother of Pauline Hall, is developing a great deal of ability as a comic opera singer. As a boy he played with Cushman and Mary Anderson, and last season he played Simon and the Marquis in Erminie with the Casino traveling company. He has a fine voice. Mr. Aronson will probably re-engage him.

Herrmann, the magician, last week signed a lease of the Broad Street Theatre, Philadelphia, for a term of five years. He will make a number of changes and improvements during the Summer, including the erection of a brick proscenium wall and the furnishing of an asbestos curtain, and will manage the house himself as a first-class combination theatre.

Klaw and Erlanger's spacious exchange at 23 East Fourteenth street is crowded daily with combination and theatrical managers, and the bustle there indicates that an earnest and violent war is to be waged against that grim spectre, the Presidential contest. Messrs. Klaw and Erlanger have got their hands full booking attractions for the numerous houses they represent.

George S. Knight will play, in connection with Eben Plympton, a scene from Julius Cæsar at J. T. Maguire's benefit at the Fourteenth Street Theatre to-morrow (Friday) evening. When asked by a MIRROR representative if he thought he could play it without a German dialect, Knight replied, "Bet you life, I vill get dhrew dot part on de qviet yust as straight as any of dem."

David Bidwell, the New Orleans manager, is refitting and redecorating both of his theatres in that city. As usual, they will be under his personal management. He is represented in this city by Klaw and Erlanger, 23 East Fourteenth Street, who have secured a fine line of attractions for both houses. Mr. Bidewll is whiling away the Summer solstice at his villa at Pass Christian, on the Mississippi Sound.

The following engagements for the Casino company for next season have been made by Rudolph Aronson: Pauline Hall, Marie Jansen, Fannie Rice, Isabelle Urquhart, Sylvia Garrish, Kate Mart, Georgie Dennin, Sadie Kirby, Francis Wilson, W. S. Daboll, Mark Smith, James T. Powers, Fred Solomon, Max Freeman, Charles Plunkett, A. W. Maflin, Arthur Tams, Jesse Williams, and Sig De Norellis.

The Strakosch English Opera company will make a tour of the principal cities of the United States next season, with Clara Louise Kellogg and Minnie Hauck as the prima donnas. Carl Strakosch, who returns to this country with Miss Kellogg about the middle of September, will be the manager. The season will open in November. The company is to comprise in all seventy-five people, and an entire orchestra and complete chorus will be carried.

S. Miller Kent will produce the play of Irene, which he has recently purchased, at the Madison Square Theatre on the afternoon of July 3. He is enthusiastic over the production, which he promises will be an excellent one. The company includes Mr. Kent, who will play a dual-role, Harry M. Pitt, Luke Martin, Charles Bowser, Charles B. Welles, Cyril Scott, J. McDonald, John Manning, Grace Henderson, Lillian Chantore and Maud Haslam. Mr. Martin will direct the piece.

Manager C. J. Walker says of Twenty Maidens to One Dude: "The public demand morality, and they must have it. Is there anything more moral than a musical burlesque comedy with a cast of twenty soubrettes and only two men? Every maiden in the cast is an artist—no chorus girls, ballet fakes, or third-liners, but the best that the theatrical market can afford, all singers, all dancers, and all first class soubrettes. One of the men is the father of the girls, the other the dude. The characters will be in the hands of competent comedians—Gus Bruno and Thomas Q. Seabrooke. There will be seven lady musical specialists, besides the regular company, together with the original Viennese lady fencers and the master swordsman, Prof. J. S. Hartl. The costumes will be unique and original, one set costing, not as some would say, $10,000, but exactly $2,400. These are for one scene only."

The Drama in Holland.

AMSTERDAM, June 14, 1888.

The Summer season is fairly started here. The Royal Dramatic company, after closing its Winter campaign at the Stadsschouwburg, and after going on a short and successful tour through the northern provinces, returned to the city on the 26th of last month, beginning on the same evening the Summer season at the Plantage Theatre. The company remains there until the first days of September, when it returns to its Winter quarters, the Stadsschouwburg, which is now being embellished and improved. The opening performance at the Plantage Theatre, was a revival of Scribe and Legouve's well-known comedy, Les Doigts de Fée, adapted here under the title of Arbeid Adelt (Work Ennobles). This *haute comedie*, though rather improbable and overdrawn, will always remain a favorite in the repertoire, for its witty dialogue, telling scenes and situations, both in the comedy as in the emotional line, and last, but not least, for the number of good acting parts. The lion's share of the honors was carried off by Mr. Tourniaire, who, as the timid, stuttering, good-hearted and whole-souled young Breton nobleman, gave a most finished impersonation. All the different little touches were most skilfully brought out, and yet so carefully handled that though the public involuntarily smiled at the stutterer, still the character did not for a moment become a ridiculous one, as might easily have happened. The other characters were ably interpreted by Mesdames De Vries, Pawvels, Poolman and Lorje, and Messrs. De Jong and Schoonhoven. After a week of Les Doights de Fée, Feuillet's drama of Montjoye, played by Charles Coghlan in San Francisco, Cal., was put on for two nights with Louis Bouwmeester in the title role. Montjoye is one of Bouwmeester's strong parts in the modern drama, and with that all is said to deduct that it was a masterly rendition in every respect. Closely following on Montjoye was the premiere, by the Royal company, of a new and original comedy-drama, Zija Model (His Model). The author is Mendez da Costa, a rising young Dutch writer, who had already made himself known by a couple of comediettas, and by the joint authorship of an original drama produced several years ago. The synopsis of the plot of Zija Model can be told in a few words. A young and rich widow has followed in the wake of her husband, who was a Mecænas for artists. Among her *protegés* is a young painter who has already made a mark, and whose works give the greatest promise. In her love for art, and fired besides by a wish to aid the young man, the Lady Bountiful does not hesitate to serve as his model for a painting of Medea. These sittings are entered into by both without the slightest afterthought, but evil tongues place a wrong construction on them, and finally so much is said that the artist and his model are unconsciously led to view matters in a different light. Fortunately, however, the eyes of both are opened in time to the danger of their position; the young widow realises that, though on her part, kindly interest has given place to love, with him it has only been a momentary illusion of the senses; he meanwhile awakens to the fact that his true and only love is for his cousin, a simple, unaffected young girl, and so "all's well that ends well." Taken as a whole, "Zija Model" may be considered an addition to the current dramatic literature; the language is well chosen and the scenes are by no means lacking in interest; the only glaring defect is the last act, which is decidedly weak and should be rearranged. The verdict of public and press has been generally favorable to the new play. The first night Mr. Mendes da Costa was called out before the curtain after the last act. The cast was a very good one, specially as regards the leading role, that of the young widow, which was entrusted to Mrs. Frenkel, and certainly it could not have been in more capable hands. She invested the charcter with life and coloring, making innumerable points and scoring a fresh triumph. Mr. Schulze was capital in an eccentric comedy part.

The Meiningers have taken their departure from Rotterdam after playing uninterruptedly in that city during four weeks. The *on dit* as to the company's appearance in Amsterdam proved to be idle rumors indeed, for the Meiningers have left Holland without even paying us a flying visit; doubtless they will favor us with at least a few performances on their return journey from America. So much has been written and said about the world-renowned company of players of the Duke of Meiningen, about their remarkable *ensemble*, about the unequaled stage setting, realistic effects, accurate costuming, gorgeous scenery and accessories, etc., etc., that the subject is well nigh exhausted. You will soon have the company in your midst, and can therefore judge for yourself whether the fame that precedes these ducal players is deserved or not. In my humble opinion, the meed of praise dealt out to them is rather too generously bestowed. I do not for one moment mean to insinuate that the organization is not a remarkable one in many respects, far from it—the scenery, the costumes, the groupings, the drilling, the stage-management which partakes greatly of military discipline, all that is admirable, nay almost too admirable, for it becomes monotonous. Besides, so much care and attention is given to the surroundings that what should be the main object of interest becomes a matter of secondary consideration. Do not jump at the conclusion from this last assertion that the acting is bad. Oh, no, the members of the company are good, reliable stock actors, but there is no shining light among them, and their work has much sameness about it, the result of their being too much under the control of the stage manager, and of not being allowed, figuratively speaking, to fly with their own wings. For my part, I must say that though I am a decided partisan of fine stage-setting, etc., I am a still greater partisan of fine natural acting, when both can be combined *a la bonne heure*, but if one has to suffer, I prefer to see superiority in the latter. The leading members of the co. are Madames Lindner, Otto-Lorenz, Prusch-Grevenburg and Teller, and Messrs. Arndt, Barthel, Görner, Grube, Hassel, Knoer, Otto, Richard and Weiser. The plays given were Julius Cæsar, Winter's Tale, and Twelfth Night, of Shakespeare, and Die Jungfrau von Orleans, Maria Stuart, Wilhelm Tell, Wallenstein, Wallenstein's Lager, and Piccolomini of Schiller. Julius Cæsar formed the bill for the opening of the engagement and Twelfth Night for the closing, the last night being an extra performance and benefit to the stage manager, Herr Chronegk. In Julius Cæsar the pageants of the processions through the streets of Rome, the Senate scene, the garden before Brutus' house, the groupings and stage effects were wonderful. But in that tragedy, as in all the other productions, the acting was scarcely above mediocrity. Ludwig Barnay was in the company several years ago, but now there is no great name, neither among the gentler nor the sterner sex.

At the Grand Theatre a melodrama—Stella; or, The Daughter of the Prisoner of State—has held the boards lately. The melodrama is from the French, and abounds in those startling climaxes and sensational scenes which form the principal features of this class of dramatic literature. The heroine, Stella, has, of course, the taking part of the play, and carries the sympathy of the audience with her. During the prologue and the five acts she performs all sorts of almost incredible feats, goes through hair-breadth escapes, disguises as a boy—indeed the part can almost be called a travestie role—rescues her father from prison, brings the real villain to light, restores her father and mother to each others arms, and is finally made happy, or, in other words, virtue has its own reward at last, a fact which, unfortunately, does not always come to pass in real life. The part was played by Mrs. Holtrop, an ex-graduate of the Dramatic Conservatory, and a very painstaking young actress. She did herself much credit, being at her best in the emotional and pathetic scenes. Mrs. Ellenberger as the unfortunate mother, and Mr. Veltman as the villain, were applauded and repeatedly called out. Both these artists are prime favorites with the public of Amsterdam. Mr. Potharst made quite a hit in the low comedy part. Stella drew good houses, nevertheless it was taken off a couple of nights ago and replaced by a revival of The Mikado. Manager Van Leer's Mikado company has come back after a most profitable tour, which extended, not alone through the Netherlands, but even to Antwerp, Belgium. Gilbert and Sullivan's comic opera has thus again full sway at the two theatres where it was first brought out, for at Frascati, in order to satisfy the public's demand, Managers Prot are giving a second series of Mikado performances to goodly and most appreciative audiences. Surcouf, the Corsair, by Planquette, is underlined for speedy production.

The Philamonic Orchestra from Berlin is announced for two concerts, to-night and to morrow, to take place in the large hall of the new concert building. The number of concerts is advertised as positively two, and only two, and as the orchestra comes with a good name, and as popular prices have been adopted, the large hall, despite its seating capacity for 1,800 persons, will doubtless be jammed.

A comedy of Pinero has been adapted from the English and is in rehearsal by the Royal company.

A. J. G.

Gleanings of the Week.

He was evidently a song-and-dance man. His clothes were loud enough to speak for themselves, and his legs twirled round nimbly as he settled against the stained-glass front of the box-office of a theatre up-town.

"Soy, d'yer pass the perfesh?" he asked.

"Certainly," said the treasurer, "If we know them."

The artist pushed in a card, which bore the name of "James Swillington Whiskers." It was pushed back.

"What's der matter?"

"Don't know you."

"Don't know me?"

"No."

"Sure?"

"Yes."

"Soy," and his sarcasm was painfully apparent; "for Heaven's sake, do you know Booth?"

General exceptions are being taken to the remarks made by a box office man in this column recently, and there are many in this city who strongly oppose the assertion that boys are spoiled by being placed in charge of the ticket-rack of a city theatre. "I'm disgusted," said the treasurer of an up-town house, "and I can't help thinking the man who gave utterance to those sentiments last week must be a crank. The box-office is the best place in the world for a young man to learn the rudiments of the theatrical business, and if he is capable and clever, it is not long before he advances to places that are never dreamed of by boys in other lines of business. I could name numbers of successful managers who have been box office boys, but just as a sample let me ask you how working in a box-office has spoiled such men as Frank W. Sanger, W. W. Tillottson and Harry Sanderson?"

Frank Murtha, of the Windsor Theatre, said to a MIRROR gleaner the other day: "This is the last week of my season, which has been excellent, and then I shall be off to Oyster Bay, the best place I know for a tired manager. My next season's dates of forty five weeks are all filled, except the last three, with first-class attractions. The secret of my success at the Windsor is nothing more than this: I run the place on purely business principles. I run no risks. New productions have to pay rent. I know pretty well what suits my audience, which is a steady one, and I try to get it for them. In theatrical business there are only two methods, the caterer who tries no new ground, on the one hand, and the speculator on the other. The two cannot be united. The speculator must go in very heavily, be a speculator and nothing else, and in my opinion life is too short for playing so heavy a game. I am content to tread an even, safe path."

John Kilham has invented a method of changing scenes instantaneously, which, upon the scale of a small model, seems remarkably successful and adaptable to those changes for which "flippers" are now used. The scenes are painted on horizontal boards, one behind the other, upon frames and having much the appearance of the bands of a revolving iron shutter. Upon lifting the frame behind, a set of laths is lifted out of sight disclosing another set. Whether this system can be reduced to practice satisfactorily is yet a matter of doubt, not as to the mechanical, but as to the artistic result. Every one knows the disagreeable effect produced when a seam on a scene becomes visible. Such an effect arising from twenty or thirty parallel lines of shadows across a view would be abominable. Another thing that seems against its practical application to any scene, say of architecture or interior, requiring vertical lines in the representation, is that only those lines immediately in front of the spectator could be seen as straight lines. The slightest angle of sight would begin to make the lines show the profile of the overlapping edges of the laths, and all the lines but one would appear more or less wavy or zigzag. Mr. Killian's ingenious idea may, however, be capable of modification in these respects.

The Secretary of the Actors' Fund received a letter last Saturday from Edwin Varney, stage manager for Ullie Akerstrom, who has been playing an engagement at the Boston Theatre. Enclosed in it was a postal note for $5.25. The letter ran as follows: "Messrs. C. F. Dodge, of the Wilbur Opera company, and J. J. Kennedy and Edwin Varney, of the Ullie Akerstrom Dramatic company, conceived the idea of playing a game of baseball for the benefit of the Actors' Fund in Boston. The game was played between nines composed of the above-named companies on Friday, June 15, before a large, and I am sure *he* was an enthusiastic audience. We have discovered one thing to be certain, which is, that next to eating beans the people of Boston love baseball, and especially when played for so worthy an object as the Actors' Fund. In reporting the game the audience—who was also the reporter—failed to state the exact number of persons who passed through the turnstile at the gate, but as they all came in by the player's door, we will forgive his neglect. I enclose you a postal-note for $5 25—the entire receipts. In order that you may understand how so many paid admission, it is necessary for me to state that Mr. Bogle, who by the way, stage managed the affair, refused to "ring up" until each player "planked down" the "regular," which they did willingly, and the curtain went up on time. As to the enjoyment of the audience I can answer for a good six feet of it. I enjoyed myself all over. Mr. Bogle made the most of a very trying character, and each member carried himself with ease and grace. The Y. M. C. A. very generously tendered us the Union Grounds free of charge through the kind efforts of Misses Jewel, Sheridan and Laura Almosnino, for which kindness we shall be forever grateful, for had the use of the grounds cost anything, we would have been obliged to call upon the Fund to pull us out of the hole. The smallness of the amount taken at the gate was probably owing to the bad weather. It was not a base ball day. The Boston and Chicago Clubs played here to only $5.374. A great many think that the good citizens of Boston had their dates mixed, and instead of seeing our game as they intended to, got into the wrong grounds. Perhaps we may do better if we return when the mills pay off. Boston's new city buildings will soon be finished. I would respectfully recommend that the Actors' Fund send the town a vote of thanks (be sure and send the frame, too) to hang up over the Mayor's desk."

Marie Prescott is Summering in a rural way near Millersburg, Ky. She likes country life, and this is the ways she talks about it: "It is a great novelty to me to get out into the open country away from the glare of 'footlights,' and the din of travel. It is a most refreshing change of life to be out of the odors of dressing-rooms and roaming at will through the sweet clover fields and beautiful woods, out of the atmosphere of scandal, envy, city struggles, and the falseness of society. The poetical meekness of the cows, the involuntary comedy of the pigs, the nobleness and faithful services of the horses, the beauty of all nature in this glorious month of June, makes one rejoice in the country and wish there were no such things as towns. The brooks and trees are not audiences; the flocks of lambs are not managers; driving pigs and cows is not rehearsing; walking the sun up in a five mile five o'clock jaunt every day is not an engagement; counting pink-white fresh eggs is not a statement; feeding downy little yellow chickens with a handful less of meal is not 'reducing salaries for the Summer;' the dumb brutes who graze upon your pastures are not husbands, if some husbands are brutes; and setting your dogs on your neighbors' cattle for wandering uselessly on the highway is a far better occupation than fashionable attacks upon your neighbors' character as it drifts out into the high and byways of society and the world. A country life may be somewhat petty, but it is pure. A primitive life, instead of those scandal hatching seaside months of June, July, and August, would benefit many I know of, and would give a good country-cut, sun-browned, pure-aired, fresh milk-and-buttered sort of impetus to business in September. Meantime, I will devote myself to the churn, and the good things I love in the country."

Edna Carey sends a four-leaved clover to THE MIRROR, picked on the grounds adjoining Carey Villa, at Hensonville, Catskill Mountains, where the handsome actress is passing the Summer with her mother and sister. The other day Miss Carey came to town for a visit, but one day at the races and another at the ball grounds exhausted the attractions of the metropolis, and as her investments in both events were unsuccessful she returned instanter to her mountain fastness. Here bad news awaited her. "Tiger," her big mastiff had, during his mistress' absence, invaded the fields of a neighboring farmer and sportively despatched six sheep, for the loss of which Miss Carey had to settle. The actress is fond of equestrian exercise, and on cool mornings she goes galloping around the country on her spirited saddle-horse.

Edward Harrigan was sitting on the stoop of his house in Perry street the other night with his little boy when a MIRROR man happened along. "Did you see what I named the new play?" he asked. "Waddy Googan. How's that? It's the name of the hackman that I play. I'm not going to England and Ireland, as announced, but to Schroon Lake. I start there next week, accompanied by George Braham. That place is destined to be the society resort of this country within four or five years. No, Mr. Hanley doesn't go with me. His wife is ill, not seriously, I think, but just enough to keep him here in town. We gave up all idea of the European trip, because all it means is a big drunk—a grand booze. 'Hullo, Ned!' 'Hullo, Jim!' Another drink. 'Let's cut a fresh cigar.' You know how it goes! And then there's the rust and bother of getting ready and the hurry in which you have to make the journey in order to get home in time. I'm getting hundreds of applications now for positions in my company for next season, but the places are all pretty well filled. I can't give you all the names—Mart Hanley has them—but there's Mrs. Moriarty, Marcus Moriarty's wife, and young Mr. Peters, who will play the spendthrift in the new play, and look him, too, to the life."

Bolossy Kiralfy, who arrived in this country from Europe by the *Alaska* on Sunday, brought over all the scenery, costumes and effects used in the original production in Paris of Mathias Sandorf, the spectacular play to be produced by him at Niblo's on August 20. Several of the scenes have been re-written and improved for the American stage, and for the fair scene Mr. Kiralfy has engaged the James troupe of eccentric gymnasts and the Alexandrov Brothers, two Russian musical clowns. Two new ballets, "America," which requires one hundred and twenty performers, and "The Fête of the Storks," which requires two hundred, will be introduced. Mlles. Franciscena, Paris, Cappellini, Nicode, Roach and Conrad have been engaged. Mr. Kiralfy has also purchased the new ballet, "Antiope," which he will bring out about Christmas. A novelty in the shape of an electric boat moving about in real water is to be seen. The scenery has been painted by Ryan, of London, and three hundred and fifty costumes have been designed by Wilhelm.

Professional Doings.

—Clara Callarde has been engaged for the Zozo company.

—Alice Green, formerly of the Gypsy Baron company has been engaged for the Keep it Dark company.

—Lizzie Haynes, formerly of Neil Burgess' company, is lying seriously ill at her home.

—Dr. Kane is acting as press agent at present with Coup's Circus.

—C. T. Nicholas has been engaged for Jacobs' Romany Rye company.

—Louise Michel has signed for Chas. T. Ellis' Casper the Yodler company.

—Marie Mulock has recovered from the serious illness which confined her to her house, and is now in New York prepared to negotiate for next season.

—Ground was broken this week at Milwaukee for the new Davidson Opera House.

—Harry Barker has been engaged by Louis Aldrich for a comedy part in The Kaffir Diamond.

—The production of The Sultan's Gift at Niblo's has been postponed until the Fall.

—Samuel W. Lynch is reported to have fallen heir to several thousand dollars through the death of an uncle at Milton, Mass.

—Harry Webber, in Nip and Tuck, will open the New Phelps Opera House, at Litchfield, Conn., on July 16.

Lights and Shadows will open its season at the Windsor on August 27.

—Jerome Eddy will discontinue his *Spell* the first and second weeks in July. Its issue will be resumed July 18.

—W. A. Tuley has been appointed traveling agent for the Gulf, Colorado and Santa Fe Railway Company. His headquarters are at Dallas, Texas.

—A new minstrel company is shortly to be organized with the J. H. Haverly trade mark, to play one-night stands only. Haverly will receive a royalty for his name and the use of his lithographs.

—Eugene Canfield has been engaged by L. R. Stockwell, for eight weeks to appear at the Alcazar Theatre, San Francisco, in June next, in Charles Hoyt's farces.

—Charles T. Bulkley has been engaged as treasurer of the Hole in the Ground company.

—The American premiere Sylvia has been engaged by E. M. and C. R. Gardiner for The Arabian Nights company. R. M. Carroll is another recent engagement for the same organization.

—Stephen Leach will take out Gilbert's Broken Hearts next season with Charles Mortimer as the attraction. A tour of forty-four weeks is proposed, beginning on August 6.

—W. H. Power's Ivy Leaf company will open its season on Sept. 3, in Ohio, under the management of Owen Ferree. The company has been engaged.

—Tom Craven's comedy-drama, The Fugitive, has been secured for this country by J. K. Nugent, who sails for home from Liverpool on the glorious Fourth.

—The Grand Opera House, Buffalo, is to be completely rebuilt so far as the interior is concerned before next season. The lobby will be furnished with polished cherry and richly draped, and new galleries, new plush chairs, a new drop-curtain are among the improvements. The capacity will be increased to 2,000. McElfatrick has designed the changes. The Grand will be known next season as Corinne's Lyceum. Mrs. Jennie Kimball having bought a half-interest in H. R. Jacobs' ten years lease of the building.

—Sidney R. Ellis has assumed the management of Charles A. Gardner, who is to produce his new romantic comedy by Edward Weitzel and F. Stuart Isham, entitled Fatherland, next season. Special scenery and properties will be carried. During the action of the play there will be presented for the first time on the stage an original Saengerfest scene. In this there will be contests for prizes by leading local German singing societies, arranged and announced in advance. The other special features will be a genuine German Spinstube scene, spinning-wheel chorus and a double Tyrolean quartette. A large company will be necessary for the proper production of the piece, and among those already engaged are: George W. Barnum, James R. Geary, Robert V. Ferguson, Eva Byron and Marion May.

The perfume of violets, the purity of the lily, the glow of the rose, and the flush of Hebe combine in Pozzoni's wondrous Powder.—*Com.*

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The Palmy Day Tragedian.

HE DISCOURSES UPON THE DECADENCE OF HIS ART, AND RECALLS SOME INCIDENTS AMUSING AND OTHERWISE—A REMINISCENCE OF FORREST IN 1887—HE TALKS ABOUT THE FUND MEETING.

"Actors!" sneered the palmy day tragedian, as he posed gracefully against his favorite awning post and passed his thin fingers through his suspiciously black curls. "Actors! There are no actors now. Count them upon your fingers. Where are they? Forrest, Eddy, Davenport, Jennings, Whalley, Adams, Chanfrau, Hamblin, Scott, Goodall—gone, all gone," and for a moment his thin face grew sad and his sunken eyes moistened, as he gazed with a far-away look over the heads of his listeners; then, with a mournful pathos he added, "Why, there are scarcely a dozen of us left."

"Oh, yes," he continued, in answer to a query, "I attended the Fund meeting. I saw the thousand people gathered there, but not a thousand 'actors;' no, sir, heaven forbid! I saw scores of dudes sucking their massive canes, whose silver knobs were as empty as their own. Hundreds of frivolous butterflies, in gaudy tints, who came from the Lord knows where, and are drifting the Lork knows whither. Oh, yes, I saw them all, and when Palmer mentioned the name of my old friend, Ned, 'the noblest Roman of them all,' I saw these 'actors' look inquiringly at each other. And one of these 'actors,' a fellow with a cane bigger than himself, with a glass in his eye, and a moustache that reminded one of a caterpillar—this 'actor' turned and asked me who Forrest was. Yes, sir, he actually asked me who Edwin Forrest was! Actors! actors!! Ye gods, can such things be, and overcome us like a Summer's cloud without our special wonder?"

As no one evinced a disposition to answer this conundrum, the tragedian resumed: "I was proud to see my old friends Dion Boucicault and Harry Watkins on the stage, among the favored few. It shows that the real actor, though in the minority, still gets there all the same. I also noted other old "companions of the isle"—Billy Florence, Tom Keene and evergreen old Uncle Ben. But I missed Bob Johnson and Jack Studley. But, Aunt Louisa was there; I have observed that Louisa is generally there."

"Did you hear Ingersoll's speech?" asked a tall man with an asthmatic voice and checkered pantaloons.

"Yes, sir, every word of it. 'A fellow of infinite jest' is my friend Bob; also of most excellent fancy. His tribute to genius as embodied in art, literature and the drama was worthy of the man, and that is saying much. His tribute to Shakespeare, 'the intellectual ocean into which pours all of the rivers of thought,' was a figure of speech worthy the occasion and the theme. His tribute to the play-house and players of our own generation was happy, logical and full of solid 'chunks of wisdom.' And right there is where he should have stopped. There were many good Christian men and women there, and the occasion was sacred in its significance; and Ingersoll, who was fully equal to the occasion on its merits, should have left his hobby at home."

A small, fat man, with a large nose and a Seymore coat, inquired whether Forrest had been a church member.

"Not exactly a church member, perhaps," replied the tragedian, severely, "but still a believer and a God-fearing man."

"He must have been a great actor," said the Lyceum School man, who was holding up the other awning-post, and looking with admiration and envy at the tragedian.

"He was a *man*," said the noble son of Thespis, lifting his hat reverently, "take him for all in all I shall not look upon his like again."

"Did you ever act with him?" asked the man with asthma.

"Did I ever play with Ned Forrest!" hissed the tragedian. Then he surveyed his little group of listeners with a glance of comprehensive contempt, "When this poor frame shall be laid in the earth; when in after years the children of Thespis shall make their annual visit to the Actors' plot, to strew with flowers the graves of the humble and unwritten members of their craft, let them read upon the slab that covers me, only this: 'He supported Forrest.'" Then he brushed a fly off his bald spot, and carefully replaced his last year's silk hat. The oppressive silence following this burst of feeling was finally broken by the fat man, who asked the tragedian to tell them something about Forrest.

"O memory," he mused, "thou art a volume rich in sacred lore, and yet while I approve not of casting pearls before swine, yet will I a tale unfold, that now comes to me wafted down the corridors of years. Way back in '57—the year known in our history as 'hard times'—I was in Cleveland. John Ellsler and Felix O. Vincent were the managers. Both are still among the living. Those were hard times, indeed, for the poor player. The luxury of a salary was unknown. The managers continued to give weekly about four or five dollars to each member of the company. Just enough to keep the wolf from the door. There were some good actors there, too; real actors. There were C. E. Graham, T. B. Douglass, L. J. Vincent, Ada Clifton, Gus Fenno, Ed. L. Mortimer and others.

"But I started to say something about Forrest. Well, in the company was a poor fellow named Rossiter. He was second comedian. Most of us were single young fellows, but Rossiter had an invalid wife, and three wee little children. Yet for those five mouths there was but the one share on pay-day, and doctors and medicine had to be paid for; there was no Fund and no free doctor then. We would all chip in five or ten cents a week from our miserable pittances to swell Rossiter's little store. Poor fellow, it was sad to see him at night trying to be funny, his pale, hollow cheeks daubed with paint, his sunken eyes red and swollen with nightly vigils over a dying wife and hungry little ones. But he never complained. He was the son of a New England clergyman. Returning from college, he had secretly married his young sister's governess, and was driven from his home. He loved his wife and children devotedly, and was actually starving himself to death to keep them from hunger.

"Forrest was to open in Metamora. It was in the Spring, and the weather was getting warm. During the long, tiresome rehearsal I noticed that Rossiter seemed unusually weak, and finally Forrest, who thought he was stupid, spoke brusquely to him and pushed him aside, and a moment later the poor fellow fell in a dead faint. Every one gathered about him, doing nothing, as usual under such circumstances.

"What's the matter?" said Forrest, coming over to the entrance, and comprehending the situation, he picked the poor emaciated form in his brawny arms and carried him to the back door. 'Get some ice!' roared the great actor. Just then an ice-wagon was passing in the alley. I snatched from the the rear of the wagon a big square block of ice, and two of us rolled it to the door. 'Break it up!' shouted Metamora. A dozen started for an axe, but in the confusion nothing was forthcoming. Forrest handed the fainting Rossiter over to one of the ladies, and seized the mammoth block of ice. Talk about Atlas supporting the globe, or Jove hurling the bolts! Bah! They are tame compared to that picture of Edwin Forrest lifting the massive block of ice above his head and dashing it into a thousand pieces on the stone sill at his feet. Then he took the poor frail figure in his mighty arms, and with his great dark hand stroked the pale temples and sahen cheeks. And poor Rossiter! When he recovered and saw the face of the tragedian bending over him, the look of comic terror that overspread his face completely upset us all. The poor boy was nearly frightened into another swoon, and tried to blubber out some apology. We all had to laugh in spite of his pale and terror-stricken face, and Forrest patted him on the head, and joined in the laughter. Then, calling the stage-manager, he asked him a few questions, ordered a carriage and sent the poor boy home. He gave orders that he should be left out of the bills and excused from rehearsals for the entire week.

"That boy is sick," growled Forrest. "Give him a week's rest." On the following Monday morning Rossiter reported for duty, a changed man. There was color in his cheek, light in his eye and vigor in his step. But tears were in his eyes, too. Yes, sir, tears, but they were tears of joy and thankfulness. And then he told us how the great Forrest had visited his poor garret, talked pleasantly to his wife, and kissed his children. How each day of the week had brought them a basket laden with substantial food, and how on Saturday night there came a sealed envelope containing one hundred dollars, with no word of explanation. Yes, gentlemen, one hundred dollars, and this is fact, not fiction."

"Move on!" shouted the unappreciative cop, "Move on!"

The tragedian squandered one lofty, withering glance upon him, and moved on. The tall man with the asthma folded his duster about him and wandered to his favorite bench in Union Square park. The fat man with the Seymore coat and large nose wandered into the nearest beer saloon, and the Lyceum School actor went home to study Hamlet.

MILTON NOBLES.

Comment.

INTERESTING TO EVERYBODY.

Oakland (Cal.) Morning Times.

How much credit should be given to various papers for the seeming appropriation of the theatrical news? A class paper is most certainly not very widely read by persons outside of the class to which it professedly caters, unless—and there is much moment in the provision—unless it possesses literary features which will make it of general interest. Thus THE NEW YORK MIRROR claims to be nothing but a theatrical paper, yet it is always interesting even to the public whose concern with affairs theatrical arises only after a transaction with the box office. To such a paper it is a pleasure to give credit where credit is due, and where credit is not given you do not find THE MIRROR making an outcry.

MISS THOMAS' ARTICLES.

N. Y. Amusement Gazette.

Fannie Edgar Thomas is writing some of her characteristic letters for THE MIRROR, and they are attracting special notice. Miss Thomas is strong and individual, and a great addition to the women journalistic force of New York. It is like the policy of THE MIRROR management to recognize this.

A SHAME.

London Sunday Times.

Mr. Elliott Sandford has been appointed by the Supreme Court the referee to apportion the balance of over £11,000 remaining in the treasury of the Dramatic Fund among the members. This is a shame. The money, donated by the public for charity, should be transferred to the Actor's Fund.

SOMEHOW IT LIVES.

Brooklyn Eagle, June 24.

THE MIRROR has been casting up some denominational returns, and it finds that there are nearly 80,000 preachers in the United States who preach against plays, and 7,946,000 people who believe the yarns they tell about the dreadful crimes of theatres and the awful sights that are seen on the stage. But somehow the theatre lives

—Between fifteen and twenty applicants for admission to the auxiliary company of the Madison Square will be received at that theatre to-day (Thursday) by Dion Boucicault for a preliminary examination. About three hundred and fifty applications have already been received. Examinations will probably take place every Thursday in the future.

Professional Doings.

—Forty choristers of both sexes can find an engagement by applying at the piano warerooms, No. 8 East Seventeenth street, at 5 30 P. M.

—Marion Keith, who won much favor for her performance of the title role in May Blossom last season, is at liberty for the coming season.

—A heavy and juvenile woman are wanted for the Lillian Kennedy company for next season. This is a good opportunity for a long engagement.

—P. B. Haber, manager of the Amory Opera House, Fond du Lac., Wis., has bought the Crescent Opera House, in the same city, and will hereafter control both places.

—The Mechanics' Institute, the only amusement hall in St. John, N. B., offers good terms to first-class companies. It is fitted up as a theatre, and has all modern improvements.

—Mrs. Harry Bloodgood, soubrette, late of the My Geraldine and Vacation companies, has gone for the Summer to Mauran Farm, North Conway, N. H. She is disengaged for next season.

—Mr. Herrmann, theatrical and ball costumer, No. 145 Fifth avenue, has imported some magnificent costumes, and invites professionals and amateurs to visit his rooms and take a look at them.

—The Howard Opera House, under the management of W. K. Walker, is securing an excellent list of attractions for next season. Burlington, Vt., is said to be the best one-night stand in New England.

—Oscar Eagle, of Maggie Mitchell's company, leaves for the West to-day (Thursday) on business connected with the settlement of his recently-deceased father's estate. He is at liberty for next season

—Theresa Newcomb, in leading and character parts, and T. J. Jackson, old men, characters and comedy, are in the city, and can be engaged for the coming season by addressing 132 East Sixteenth street.

—The new Lyceum Theatre in Rochester, a description of which appeared in THE MIRROR of a recent date, is rapidly approaching completion, and Business-Manager J. R. Pierce, at Klaw and Erlanger's exchange, is busy booking attractions. He has already secured many of the best. The Lyceum will be warmly welcomed and doubtless liberally patronized by Rochester amusement-seekers.

—The Paymaster, the new sensational melodrama by Duncan B. Harrison, is playing to large business at the Haymarket Theatre, Chicago, where it is now in its third week. The receipts for the first two weeks amounted to over $9,000, in the face of hot weather and the Republican Convention. Wherever the piece has been played, the newspapers have been most lavish in praise, scarcely a disparaging sentence having been written. It is the intention of Mr. Harrison to give it an elaborate production in this city the coming season.

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MRS. R. M. LELAND

Later On.

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P. S.—Managers' attention is called to Josie Devoy Co., George W. Love, Boston Theatre Co., John H. Coxe Star Comedy Co. and John E. Price, all stolen and unauthorized versions.
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